

T H E
W O R K S
O F
MR. CONGREVE:
IN TWO VOLUMES.
VOL. II.

CONTAINING
THE MOURNING BRIDE.
THE WAY OF THE WORLD.
THE JUDGMENT OF PARIS.
SEMELE, WITH
POEMS on several OCCASIONS.

THE SEVENTH EDITION.

L O N D O N:

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M DCC LXXIV.

WORKS

MR. CONGREVE

IN TWO VOLUMES



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THE WAY OF THE WORLD
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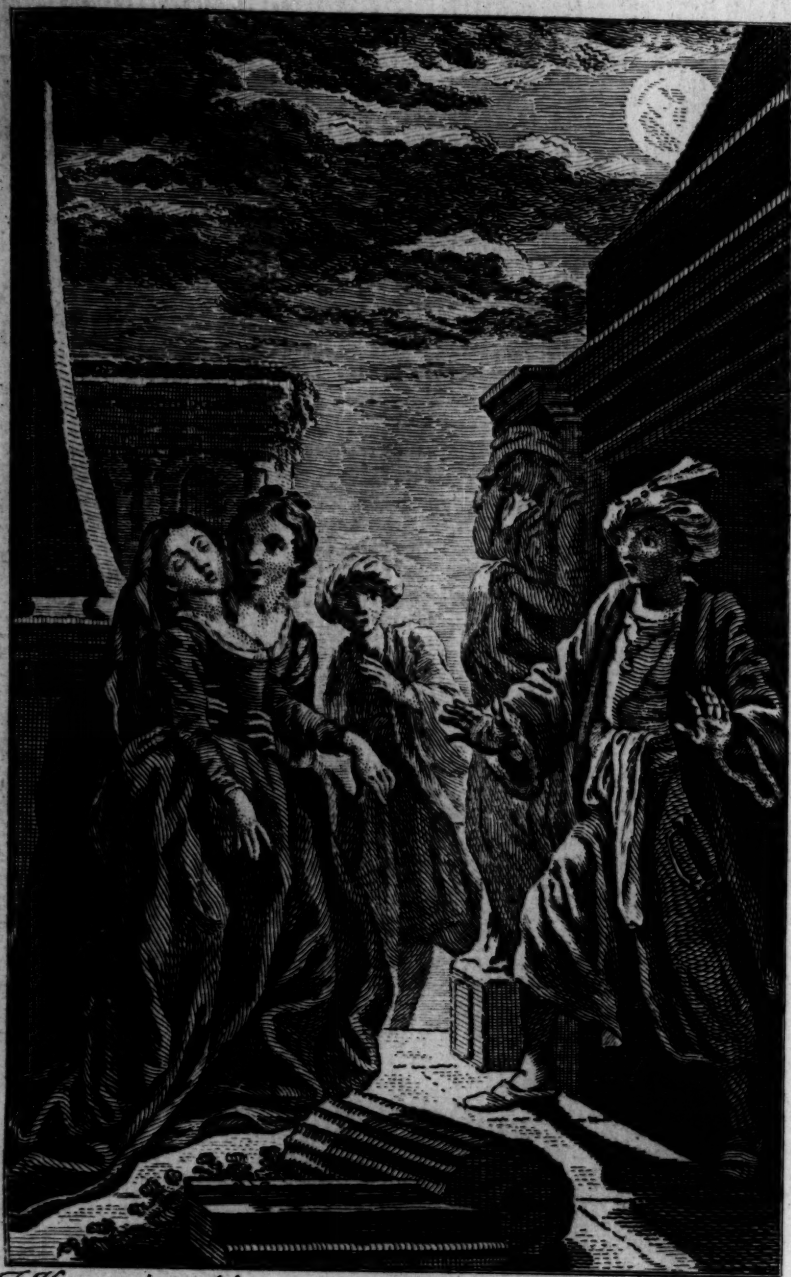
LONDON

Printed by J. Johnson, T. Cadell, T. Dodsley,
W. Nicol, S. Baskett, and R. D. Baskett.

MILKIN



The Museum of the British Museum



F. Hayman inv. et del.

The Mourning Bride

C. Grignion sculp

THE
MOURNING BRIDE.
A
TRAGEDY.

— *Neque enim lex æquior ulla,
Quàm necis artifices arte perire suâ.*

Ovid. de Arte Am.



—The only one in the world
which has been preserved
since the time of the
Greeks and Romans

TO HER ROYAL HIGHNESS
The P R I N C E S S.

M A D A M,

THAT high Station, which by Your Birth You hold above the People, exacts from every one, as a Duty, whatever Honours they are capable of paying to Your Royal Highness : But that more exalted Place, to which Your Virtues have raised You above the rest of Princes, makes the Tribute of our Admiration and Praise, rather a Choice more immediately preventing that Duty.

The publick Gratitude is ever founded on a publick Benefit ; and what is universally blessed, is always an universal Blessing. Thus from Yourself we derive the Offerings which we bring ; and that Incense which arises to Your Name, only returns to its Original, and but naturally requites the Parent of its Being.

From hence it is that this Poem, constituted on a Moral, whose End is to recommend and to encourage Virtue, of consequence has recourse to Your Royal Highness's Patronage ; aspiring to cast itself beneath Your Feet, and declining Approbation, till You shall condescend to own it, and vouchsafe to shine upon it as on a Creature of Your Influence.

'Tis from the Example of Princes that Virtue becomes a Fashion in the People ; for even they who are averse to Instruction, will yet be fond of Imitation.

But there are Multitudes, who never can have Means nor Opportunities of so near an Access, as to

partake of the Benefit of such Examples. And to these, Tragedy, which distinguishes itself from the vulgar Poetry by the Dignity of its Characters, may be of Use and Information. For they who are at that Distance from original Greatness, as to be deprived of the Happiness of contemplating the Perfections and real Excellencies of Your Royal Highness's Person in Your Court, may yet behold some small Sketches and Imagings of the Virtues of Your Mind, abstracted, and represented on the Theatre.

Thus Poets are instructed, and instruct; not alone by Precepts which persuade, but also by Examples which illustrate. Thus is Delight interwoven with Instruction; when not only Virtue is prescribed, but also represented.

But if we are delighted with the Liveliness of a feigned Representation of great and good Persons and their Actions, how must we be charmed with beholding the Persons themselves? If one or two excelling Qualities, barely touched in the single Action and small Compass of a Play, can warm an Audience with a Concern and Regard even for the seeming Success and Prosperity of the Actor; with what Zeal must the Hearts of all be filled for the continued and encreasing Happiness of those, who are the true and living Instances of elevated and persisting Virtue? Even the Vicious themselves must have a secret Veneration for those peculiar Graces and Endowments, which are daily so eminently conspicuous in Your Royal Highness; and though repining, feel a Pleasure which in spite of Envy they per-force approve.

If in this Piece, humbly offered to Your Royal Highness, there shall appear the Resemblance of any of those many Excellencies which you so promiscuously possess, to be drawn so as to merit Your least Approbation, it has the End and Accomplishment of its Design. And however imperfect it may be in the Whole, through the Inexperience or Incapacity of
the

the Author, yet, if there is so much as to convince Your Royal Highness, that a Play may be with Industry so disposed (in spite of the licentious Practice of the modern Theatre) as to become sometimes an innocent, and not unprofitable Entertainment; it will abundantly gratify the Ambition, and recompense the Endeavours of,

Your Royal Highness's

Most Obedient, and

Most humbly Devoted Servant,

WILLIAM CONGREVE.

A 5

P R O.

P R O L O G U E

Spoken by Mr. BETTERTON.

THE Time has been when Plays were not so plenty,
 And a less Number now would well content ye.
 New Plays did then like Almanacks appear,
 And One was thought sufficient for a Year :
 Tho' they are more like Almanacks of late ;
 For in one Year, I think, they're out of Date.
 Nor were they without Reason join'd together ;
 For just as one prognosticates the Weather,
 How plentiful the Crop, or scarce the Grain,
 What Peals of Thunder, and what Show'rs of Rain ;
 So t'other can foretel, by certain Rules,
 What Crops of Coxcombs, or what Floods of Fools.
 In such-like Prophecies were Poets skill'd,
 Which now they find in their own Tribe fulfill'd :
 The Dearth of Wit, they did so long presage,
 Is fall'n on us, and almost starves the Stage.
 Were you not griev'd, as often as you saw
 Poor Actors thrash such empty Sheafs of Straw ?
 Toiling and lab'ring, at their Lungs' Expence,
 To start a Jest, or force a little Sense.
 Hard Fate for us ! still harder in th' Event ;
 Our Authors sin, but we alone repent.
 Still they proceed, and, at our Charge, write worse,
 'Twere some Amends if they could reimburse :
 But there's the Devil, tho' their Cause is lost,
 There's no recovering Damages or Cost.

Good

Good Wits, forgive this Liberty we take,
Since Custom gives the Losers leave to speak.
But if provok'd, your dreadful Wrath remains,
Take your Revenge upon the coming Scenes :
For that damn'd Poet's spar'd who damns a Brother,
As one Thief 'scapes that executes another.
Thus far alone does to the Wits relate ;
But from the rest we hope a better Fate.
To please and move has been our Poet's Theme,
Art may direct, but Nature is his Aim ;
And Nature miss'd, in vain he boasts his Art,
For only Nature can affect the Heart.
Then freely judge the Scenes that shall ensue,
But as with Freedom, judge with Candour too.
He wou'd not lose thro' Prejudice his Cause ;
Nor wou'd obtain precariously Applause.
Impartial Censure he requests from all,
Prepar'd by just Decrees to stand or fall.

DRAMATIS PERSONÆ.

1774.

M E N.

<i>Manuel</i> , the King of <i>Granada</i> ,	Mr. <i>J. Aickin</i>
<i>Gonsalez</i> , his Favourite,	Mr. <i>Packer</i>
<i>Garcia</i> , Son to <i>Gonsalez</i>	Mr. <i>Palmer</i>
<i>Perez</i> , Captain of the Guards,	Mr. <i>Keen</i>
<i>Alonzo</i> , an Officer, Creature to <i>Gonsalez</i> ,	Mr. <i>Ackman</i>
<i>Osmyn</i> , a Noble Prisoner,	Mr. <i>Barry</i>
<i>Heli</i> , a Prisoner, his Friend,	Mr. <i>Hurst</i>
<i>Selim</i> , an Eunuch,	Mr. <i>J. Bannister</i>

W O M E N.

<i>Almeria</i> , the Princess of <i>Granada</i> ,	Mrs. <i>Barry</i>
<i>Zara</i> , a Captive Queen,	Miss <i>Younge</i>
<i>Leonora</i> , chief Attendant on the Princess.	

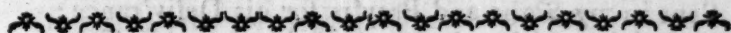
Women, Eunuchs, and Mutes attending *Zara*.
Guards, &c.

The SCENE, *GRANADA*.

THE



THE MOURNING BRIDE.



ACT I. SCENE I.

A Room of State.

The Curtain rising slowly to soft Musick, discovers ALMERIA in Mourning, LEONORA waiting in Mourning.

After the Musick, ALMERIA rises from her Chair, and comes forward.

Alm. **M**Ufick has Charms to sooth a savage Breast,
To soften Rocks, or bend a knotted Oak.
I've read, that Things inanimate have
mov'd,

And, as with living Souls, have been inform'd,
By magick Numbers and persuasive Sound.
What then am I? Am I more senseless grown
Than Trees, or Flint? O Force of constant Woe!
'Tis not in Harmony to calm my Griefs.

Anselmo sleeps, and is at Peace; last Night
The silent Tomb receiv'd the good old King;
He and his Sorrows now are safely lodg'd
Within its cold, but hospitable Bosom.
Why am not I at Peace?

Leon. Dear Madam, cease,
Or moderate your Griefs; there is no Cause—

Alm. No Cause! Peace, Peace; there is Eternal Cause,
And Misery Eternal will succeed.

Thou canst not tell—thou hast indeed no Cause.

Leon. Believe me, Madam, I lament *Anselmo*,
And always did compassionate his Fortune:
Have often wept, to see how cruelly

14 THE MOURNING BRIDE.

Your Father kept in Chains his Fellow-King :
And oft at Night, when all have been retir'd,
Have stol'n from Bed, and to his Prison crept ;
Where, while his Gaoler slept, I thro' the Grate
Have softly whisper'd, and enquir'd his Health ;
Sent in my Sighs and Pray'rs for his Deliv'rance ;
For Sighs and Pray'rs were all that I cou'd offer.

Alm. Indeed thou hast a soft and gentle Nature,
That thus cou'dst melt to see a Stranger's Wrongs.
O *Leonora*, hadst thou known *Anselmo*,
How wou'd thy Heart have bled to see his Suff'rings.
Thou hadst no Cause, but general Compassion.

Leon. Love of my Royal Mistress gave me Cause,
My Love of you begot my Grief for him ;
For I had heard, that when the Chance of War
Had blest'd *Anselmo's* Arms with Victory,
And the rich Spoil of all the Field, and you,
The Glory of the whole, were made the Prey
Of his Success ; that then, in spite of Hate,
Revenge, and that Hereditary Feud
Between *Valentia's* and *Granada's* Kings,
He did endear himself to your Affection,
By all the worthy and indulgent Ways
His most industrious Goodness cou'd invent ;
Proposing by a Match between *Alphonso*
His Son, the brave *Valentia* Prince, and you,
To end the long Dissention, and unite
The jarring Crowns.

Alm. *Alphonso* ! O *Alphonso* !
Thou too art quiet—long hast been at Peace—
Both, both—Father and Son are now no more.
Then why am I ? O when shall I have Rest ?
Why do I live to say you are no more ?
Why are all these Things thus ?—Is it of Force ?
Is there Necessity, I must be miserable ?
Is it of Moment to the Peace of Heav'n,
That I shou'd be afflicted thus ?—If not,
Why is it thus contriv'd ? Why are Things laid

By

THE MOURNING BRIDE. 15

By some unseen Hand, so, as of sure Consequence,
They must to me bring Curses, Grief of Heart,
The last Distress of Life, and sure Despair?

Leon. Alas, you search too far, and think too deeply.

Alm. Why was I carried to *Anselmo's* Court?

Or there, why was I us'd so tenderly?

Why not ill treated, like an Enemy?

For so my Father wou'd have us'd his Child.

O *Alphonso*, *Alphonso*!

Devouring Seas have wash'd thee from my Sight,

No Time shall raise thee from my Memory;

No, I will live to be thy Monument:

The cruel Ocean is no more thy Tomb:

But in my Heart thou art interr'd; there, there,

Thy dear Resemblance is for ever fix'd;

My Love, my Lord, my Husband still, tho' lost.

Leon. Husband! O Heav'ns!

Alm. Alas! What have I said?

My Grief has hurry'd me beyond all Thought.

I would have kept that Secret; though I know

Thy Love and Faith to me deserve all Confidence,

But 'tis the Wretch's Comfort still to have

Some small Reserve of near and inward Woe,

Some unsuspected Hoard of darling Grief,

Which they unseen may wail, and weep and mourn,

And Glutton-like alone devour.

Leon. Indeed

I knew not this.

Alm. O no, thou know'st not half,

Know'st nothing of my Sorrows—if thou didst—

If I shou'd tell thee, wou'dst thou pity me?

Tell me: I know thou wou'dst, thou art compassionate.

Leon. Witness these Tears—

Alm. I thank thee—*Leonora*,

Indeed I do, for pitying thy sad Mistress:

For 'tis, alas, the poor Prerogative

Of Greatness, to be wretched and unpitied—

But I did promise I wou'd tell thee—What?

16 THE MOURNING BRIDE.

My Miseries? Thou dost already know 'em :
And when I told thee thou didst nothing know,
It was because thou didst not know *Alphonso* :
For to have known my Loss, thou must have known
His Worth, his Truth, and Tenderneſs of Love.

Leon. The Memory of that brave Prince ſtands fair
In all Report—

And I have heard imperfectly his Loss ;
But fearful to renew your Troubles paſt,
I never did preſume to aſk the Story.

Alm. If for my ſwelling Heart I can, I'll tell thee.
I was a welcome Captive in *Valentia*,
Ev'n on the Day when *Manuel*, my Father,
Led on his conqu'ring Troops, high as the Gates
Of King *Anſelmo's* Palace ; which in Rage,
And Heat of War, and dire Revenge, he fir'd.
The good King flying to avoid the Flames,
Started amidſt his Foes, and made Captivity
His fatal Refuge——Wou'd that I had fall'n
Amid thoſe Flames—but 'twas not ſo decreed.

Alphonſo, who foreſaw my Father's Cruelty,
Had born the Queen and me on board a Ship
Ready to ſail ; and when this News was brought
We put to Sea ; but being betray'd by ſome
Who knew our Flight, we cloſely were purſu'd,
And almoſt taken ; when a ſudden Storm
Drove us, and thoſe that follow'd, on the Coaſt
Of *Africk* : There our Veſſel ſtruck the Shoar,
And bulging 'gainſt a Rock was daſh'd in Pieces,
But Heav'n ſpar'd me for yet much more Affliction !
Conducting them who follow'd us, to ſhun
The Shoal, and ſave me floating on the Waves,
While the good Queen and my *Alphonſo* periſh'd.

Leon. Alas ! Were you then wedded to *Alphonſo* ?

Alm. That Day, that fatal Day, our Hands were join'd ;
For when my Lord beheld the Ship purſuing,
And ſaw her Rate ſo far exceeding ours ;
He came to me, and begg'd me by my Love,

I wou'd

THE MOURNING BRIDE. 17

I wou'd consent the Priest shou'd make us one;
That whether Death or Victory ensu'd,
I might be his, beyond the Pow'r of Fate:
The Queen too did assist his Suit—I granted;
And in one Day, was wedded, and a Widow.

Leon. Indeed 'twas mournful—

Alm. 'Twas—as I have told thee—

For which I mourn, and will for ever mourn;
Nor will I change these black and dismal Robes,
Or ever dry these swoln and watry Eyes;
Or ever taste Content, or Peace of Heart,
While I have Life, and Thought of my *Alphonso*.

Leon. Look down, good Heav'n, with Pity on her Sor-
rows,

And grant, that Time may bring her some Relief.

Alm. O not, Time gives Increase to my Afflictions.
The circling Hours, that gather all the Woes,
Which are diffus'd thro' the revolving Year,
Come, heavy-laden with th' oppressing Weight,
To me; with me, successively, they leave
The Sighs, the Tears, the Groans, the restless Cares,
And all the Damps of Grief, that did retard their Flight;
They shake their downy Wings, and scatter all
The dire collected Dews on my poor Head;
Then fly with Joy and Swiftneſs from me.

Leon. Hark!

The distant Shouts proclaim your Father's Triumph;
[*Shouts at a Distance*]

O cease, for Heaven's sake, assuage a little
This Torrent of your Grief; for, much I fear,
'Twill urge his Wrath, to see you drown'd in Tears,
When Joy appears in ev'ry other Face.

Alm. And Joy he brings to ev'ry other Heart,
But double, double Weight of Woe to mine;
For with him *Garcia* comes—*Garcia*, to whom
I must be sacrific'd, and all the Vows
I gave my dear *Alphonso* basely broken.
No, it shall never be; for I will die;

First,

18 THE MOURNING BRIDE.

First, die ten thousand Deaths—Look down, look down;
[Kneels.]

Alphonso, hear the sacred Vow I make;
One Moment, cease to gaze on perfect Bliss,
And bend thy glorious Eyes to Earth and me;
And thou *Anselmo*, if yet thou art arriv'd
Thro' all Impediments of purging Fire,
To that bright Heav'n where my *Alphonso* reigns,
Behold thou also, and attend my Vow.
If ever I do yield, or give Consent,
By any Action, Word or Thought, to wed
Another Lord; may then just Heav'n show'r down
Unheard-of Curses on me, greater far
(If such there be in angry Heav'n's Vengeance)
Than any I have yet endur'd—And now [Rising]
My Heart has some Relief; having so well
Discharg'd this Debt, incumbent on my Love.
Yet, one thing more I wou'd engage from thee.

Leon. My Heart, my Life and Will, are only yours.

Alm. I thank thee. 'Tis but this; anon, when all
Are wrapt and busied in the general Joy,
Thou wilt withdraw, and privately with me
Steal forth, to visit good *Anselmo's* Tomb.

Leon. Alas! I fear some fatal Resolution.

Alm. No, on my Life, my Faith, I mean no Ill,
Nor Violence.—I feel myself more light,
And more at large, since I have made this Vow.
Perhaps I would repeat it there more solemnly.
'Tis that, or some such melancholy Thought,
Upon my Word, no more.

Leon. I will attend you.

SCENE II.

ALMERIA, LEONORA, ALONZO.

Alon. The Lord *Gonzalez* comes to tell your Highness
The King is just arriv'd.

Alm. Conduct him in. [Exit *Alon*.]
That's

THE MOURNING BRIDE. 19

That's his Pretence ; his Errand is, I know,
To fill my Ears with *Garcia's* valiant Deeds ;
And gild and magnify his Son's Exploits.
But I am arm'd with Ice around my Heart,
Not to be warm'd with Words, or idle Eloquence.

S C E N E III.

GONSALEZ, ALMERIA, LEONORA.

Gonf. Be ev'ry Day of your long Life like this.
The Sun, bright Conquest, and your brighter eyes,
Have all conspir'd to blaze promiscuous Light,
And bless this Day with most unequal'd Lustre.
Your Royal Father, my victorious Lord,
Loaden with Spoils, and ever-living Laurel,
Is entring now in martial Pomp the Palace.
Five hundred Mules precede his solemn March,
Which groan beneath the Weight of *Moorish* Wealth !
Chariots of War, adorn'd with glittering Gems,
Succeed ; and next, a hundred neighing Steeds,
White as the fleecy Rain on *Alpine* Hills,
That bound and foam, and champ the golden Bit,
As they disdain'd the Victory they grace.
Prisoners of War in shining Fetters follow ;
And Captains of the noblest Blood of *Africk*
Sweat by his Chariot-Wheel, and lick and grind,
With gnashing Teeth, the Dust his Triumphs raise.
The swarming Populace spread every Wall,
And cling, as if with Claws they did enforce
Their Hold, thro' clefted Stones, stretching and staring,
As if they were all Eyes, and every Limb
Would feed its Faculty of Admiration.
While you alone retire, and shun this Sight ;
This Sight, which is indeed not seen (tho' twice
The Multitude should gaze) in Absence of your Eyes.

Alm.

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Alm. My Lord, my Eyes ungratefully behold
The gilded Trophies of exterior Honours.
Nor will my Ears be charm'd with sounding Words,
Or pompous Phrase? the Pageantry of Souls.
But that my Father is return'd in Safety,
I bend to Heav'n with Thanks.

Gonsf. Excellent Princess!

But 'tis a Task unfit for my weak Age,
With dying Words, to offer at your Praise.
Garcia, my Son, your Beauty's lowest Slave,
Has better done, in proving with his Sword
The Force and Influence of your matchless Charms.

Alm. I doubt not of the Worth of *Garcia's* Deeds,
Which had been brave, tho' I had ne'er been born.

Leon. Madam, the King.

[*Flourish.*

Alm. My Women. I wou'd meet him.

[*Attendants to Almeria enter in Mourning.*

SCENE IV.

Symphony of warlike Musick. Enter the KING, attended by GARCIA and several Officers. Files of Prisoners in Chains, and Guards, who are ranged in Order round the Stage. ALMERIA meets the KING, and kneels; afterwards GONSALEZ kneels and kisses the KING's Hand, while GARCIA does the same to the Princess.

K. *Almeria*, rise—My best *Gonsalez*, rise.
What, Tears! my good old Friend—

Gonsf. But Tears of Joy.
Believe me, Sir, to see you thus, has fill'd
My Eyes with more Delight than they can hold.

K. By Heav'n thou lov'st me, and I'm pleas'd thou
dost:

Take it for Thanks, old Man, that I rejoice
To see thee weep on this Occasion—Some
Here are, who seem to mourn at our Success!
Why is't, *Almeria*, that you meet our Eyes,

Upon

THE MOURNING BRIDE. 21

Upon this solemn Day, in these sad Weeds ?
In Opposition to my Brightness, you
And yours are all like Daughters of Affliction.

Alm. Forgive me, Sir, if I in this offend.
The Year, which I have vow'd to pay to Heav'n,
In Mourning and strict Life, for my Deliverance
From Wreck and Death, wants yet to be expir'd.

K. Your Zeal to Heav'n is great, so is your Debt :
Yet something too is due to me, who gave
That Life, which Heav'n preserv'd. A Day bestow'd
In Filial Duty, had aton'd and giv'n
A Dispensation to your Vow—No more.
'Twas weak and wilful—and a Woman's Error.
Yet—upon Thoughts, it doubly wounds my Sight,
To see that Sable worn upon the Day
Succeeding that, in which our deadliest Foe,
Hated *Anselmo*, was interr'd—By Heav'n,
It looks as thou didst mourn for him : Just so,
Thy senseless Vow appear'd to bear its Date
Not from that Hour wherein thou wert preserv'd,
But that wherein the curs'd *Alphonso* perish'd.
Ha ! What ? thou dost not weep to think of that ?

Gonf. Have Patience, Royal Sir ; the Princess weeps
To have offended you. If Fate decreed,
One pointed Hour should be *Alphonso's* Loss,
And her Deliverance ; is she to blame ?

K. I tell thee she's to blame, not to have feasted
When my first Foe was laid in Earth, such Enmity,
Such Detestation, bears my Blood to his ;
My Daughter should have revell'd at his Death,
She should have made these Palace Walls to shake,
And all this high and ample Roof to ring
With her Rejoicings. What, to mourn, and weep !
Then, then to weep, and pray, and grieve ! By Heav'n,
There's not a Slave, a shackled Slave of mine,
But should have smil'd that Hour, through all his Care,
And shook his Chains in Transport and rude Harmony.

Gonf. What she has done, was in Excess of Goodness ;
Betray'd

22 THE MOURNING BRIDE.

Betray'd by too much Piety, to seem
As if she had offended.—Sure, no more.

K. To seem is to commit, at this Conjunction.
I wonot have a seeming Sorrow seen
To-day—Retire, divest yourself with Speed
Of that offensive Black; on me be all
The Violation of your Vow: For you,
It shall be your Excuse, that I command it.

Gar. Your Pardon, Sir, if I presume so far, [*Kneeling.*
As to remind you of your gracious Promise.

K. Rise, *Garcia*—I forgot. Yet stay, *Almeria*.

Alm. My boding Heart!—What is your Pleasure, Sir?

K. Draw near, and give your Hand; and, *Garcia*,
yours:

Receive this Lord, as one whom I have found
Worthy to be your Husband, and my Son.

Gar. Thus let me kneel to take—O not to take—
But to devote, and yield myself for ever
The Slave and Creature of my Royal Mistress.

Gonf. O let me prostrate pay my worthless Thanks—

K. No more; my Promise long since pass'd, thy
Services

And *Garcia's* well-try'd Valour, all oblige me.
This Day we triumph; but To-morrow's Sun,
Garcia, shall shine to grace thy Nuptials—

Alm. Oh!

[*Faints.*

Gar. She faints! help to support her.

Gonf. She recovers.

K. A Fit of Bridal Fear: How is't, *Almeria*?

Alm. A sudden Chilness seizes on my Spirits.
Your Leave, Sir, to retire.

K. *Garcia*, conduct her.

[*Garcia leads Almeria to the Door, and returns.*
This idle Vow hangs on her Woman's Fears.
I'll have a Priest shall preach her from her Faith,
And makes it Sin, not to renounce that Vow
Which I'd have broken. Now, what would *Alonzo*?

SCENE

THE MOURNING BRIDE. 23

SCENE V.

KING, GONSALEZ, GARCIA, ALONZO, *Attendants.*

Alon. Your beauteous Captive, *Zara*, is arriv'd,
And with a Train as if she still were Wife
To *Albucacim*, and the *Moor* had conquer'd.

K. It is our Will she should be so attended.
Bear hence these Prisoners. *Garcia*, which is he,
Of whose mute Valour you relate such Wonders?

[*Prisoners led off.*]

Gar. *Osmyn*, who led the *Moorish* Horse; but he,
Great Sir, at her Request, attends on *Zara*.

K. He is your Prisoner; as you please dispose him.

Gar. I would oblige him, but he shuns my Kindness;
And with a haughty Mien, and stern Civility,
Dumbly declines all Offers: If he speak,
'Tis scarce above a Word; as he were born
Alone to do, and did disdain to talk;
At least, to talk where he must not command.

K. Such Sullenness, and in a Man so brave,
Must have some other Cause than his Captivity.
Did *Zara*, then, request he might attend her?

Gar. My Lord, she did.

K. That, join'd with his Behaviour,
Begets a Doubt. I'd have 'em watch'd; perhaps
Her Chains hang heavier on him than his own.

SCENE VI.

KING, GONSALEZ, GARCIA, ALONZO, ZARA, and
OSMYN, bound, conducted by PEREZ and a Guard,
and attended by SELIM and several Mutes and Eunuchs
in a Train.

K. What Welcome, and what Honours, beauteous
Zara,
A King and Conqueror can give, are yours.

A Con-

24 THE MOURNING BRIDE.

A Conqueror indeed, where you are won ;
Who with such Lustre strike admiring Eyes,
That had our Pomp been with your Presence grac'd,
Th' expecting Crowd had been deceiv'd ; and seen
Their Monarch enter not triumphant, but
In pleasing Triumph led ; your Beauty's Slave.

Za. If I on any Terms cou'd condescend
To like Captivity, or think those Honours,
Which Conquerors in Courtesy bestow,
Of equal Value with unborrow'd Rule,
And Native Right to Arbitrary Sway ;
I might be pleas'd, when I behold this Train
With usual Homage wait. But when I feel
These Bonds, I look with Loathing on myself ;
And scorn vile Slavery, tho' doubly hid
Beneath Mock-Praises, and dissembled State.

K. Those Bonds ! 'Twas my Command you should
be free.

How durst you, *Perez*, disobey ?

Per. Great Sir,

Your Order was, she should not wait your Triumph ;
But at some Distance follow, thus attended.

K. 'Tis false ; 'twas more ; I bid she should be free :
If not in Words, I bid it by my Eyes.
Her Eyes did more than bid—Free her and hers
With Speed—yet stay—my Hands alone can make
Fit Restitution here—Thus I release you,
And by releasing you enslave myself.

Za. Such Favours so conferr'd, tho' when unsought,
Deserve Acknowledgement from noble Minds.
Such Thanks, as one hating to be oblig'd—
Yet hating more Ingratitude, can pay,
I offer.

K. Born to excel, and to command !
As by transcendent Beauty to attract
All Eyes, so by Preheminence of Soul
To rule all Hearts.

Garcia, what's he, who with contracted Brow,
[Beholding Osmyn as they unbind him.
And

THE MOURNING BRIDE. 25

And sullen Port, glooms downward with his Eyes;
At once regardless of his Chains, or Liberty?

Gar. That, Sir, is he of whom I spoke; that's *Osmyn*.

K. He answers well the Character you gave him.
Whence comes it, valiant *Osmyn*, that a Man
So great in Arms, as thou art said to be,
So hardly can endure Captivity,
The common Chance of War?

Of. Because Captivity
Has robb'd me of a dear and just Revenge.

K. I understand not that.

Of. I would not have you.

Za. That Gallant *Moor* in Battle lost a Friend,
Whom more than Life he lov'd; and the Regret,
Of not revenging on his Foes that Loss,
Has caus'd this Melancholy and Despair.

K. She does excuse him; 'tis as I suspected.

[To *Gonf.*

Gonf. That Friend may be herself; seem not to heed
His arrogant Reply: She looks concern'd.

K. I'll have Enquiry made; perhaps his Friend
Yet lives, and is a Prisoner. His Name?

Za. *Heli*.

K. Garcia, that Search shall be your Care:
It shall be mine to pay Devotion here;
At this fair Shrine to lay my Laurels down,
And raise Love's Altar on the Spoils of War.
Conquest and Triumph, now, are mine no more,
Nor will I Victory in Camps adore:
For, ling'ring there, in long Suspence she stands,
Shifting the Prize in unresolving Hands:
Unus'd to wait, I broke through her Delay,
Fix'd her by Force, and snatch'd the doubtful Day.
Now, late I find that War is but her Sport;
In Love the Goddess keeps her awful Court:
Fickle in Fields, unsteadily she flies,
But Rules with settled Sway in *Zara's* Eyes.

The End of the First Act.

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ACT II. SCENE I.

Representing the Aisle of a Temple.

GARCIA, HELI, PEREZ.

Gar. **T**HIS Way, we're told, *Osmyn* was seen to walk;

Chusing this lonely Mansion of the Dead,
To mourn, brave *Heli*, thy mistaken Fate.

Heli. Let Heav'n with Thunder to the Centre strike me,

If to arise in very deed from Death,
And to revisit with my long-clos'd Eyes
This living Light, cou'd to my Soul or Sense
Afford a Thought, or show a Glimpse of Joy,
In least Proportion to the vast Delight.

I feel, to hear of *Osmyn's* Name; to hear
That *Osmyn* lives, and I again shall see him.

Gar. I've heard, with Admiration, of your Friendship.

Per. Yonder, my Lord, behold the noble *Moor*.

Heli. Where? where?

Gar. I saw him not, nor any like him—

Per. I saw him when I spoke, thwarting my View,
And striding with distemper'd Haste; his Eyes
Seem'd Flame, and flash'd upon me with a Glance;
Then forward shot their Fires, which he pursu'd,
As to some Object frightful, yet not fear'd.

Gar. Let's haste to follow him, and know the Cause.

Heli. My Lord, let me entreat you to forbear:
Leave me alone, to find and cure the Cause.
I know his Melancholy, and such Starts
Are usual to his Temper. It might raise him
To act some Violence upon himself,
So to be caught in an unguarded Hour,
And when his Soul gives all her Passions way,
Secure and loose in friendly Solitude.

I know

THE MOURNING BRIDE. 27

I know his noble Heart would burst with Shame,
To be surpris'd by Strangers in its Frailty.

Gar. Go, gen'rous *Heli*, and relieve your Friend.
Far be it from me, officiously to pry
Or press upon the Privacies of others.

S C E N E II.

GARCIA, PEREZ.

Gar. Perez, the King expects from our Return
To have his Jealousy confirm'd, or clear'd,
Of that appearing Love which *Zara* bears
To *Osmyn*; but some other Opportunity
Must make that plain.

Per. To me 'twas long since plain,
And ev'ry Look from him and her confirms it.

Gar. If so, Unhappiness attends their Love,
And I cou'd pity 'em. I hear some coming.
The Friends perhaps are met; let us avoid 'em.

S C E N E III.

ALMERIA, LEONORA.

Alm. It was a fancy'd Noise, for all is hush'd.

Leon. It bore the Accent of a Human Voice.

Alm. It was thy Fear, or else some transient Wind
Whistling thro' Hollows of this vaulted Aisle.

We'll listen—

Leon. Hark!

Alm. No, all his hush'd, and still as Death—'Tis
dreadful!

How reverend is the Face of this tall Pile,
Whose ancient Pillars rear their Marble Heads,
To bear aloft its arch'd and pond'rous Roof,
By its own Weight made stedfast and immoveable,
Looking Tranquility. It strikes an Awe

B 2

And

28 THE MOURNING BRIDE.

And Terror on my aching Sight; the Tombs
And monumental Caves of Death look cold,
And shoot a Chilnefs to my trembling Heart.
Give me thy Hand, and let me hear thy Voice;
Nay, quickly *ſpeak* to me, and let me hear
Thy Voice—my own affrights me with its Echos.

Leon. Let us return; the Horror of this Place
And Silence, will encrease your Melancholy.

Alm. It may my Fears, but cannot add to that.
No, I will on; ſhew me *Anſelmo's* Tomb,
Lead me o'er Bones and Skulls and mould'ring Earth
Of Human Bodies; for I'll mix with them,
Or wind me in the Shroud of ſome pale Corſe
Yet green in Earth, rather than be the Bride
Of *Garcia's* more deteſted Bed: That Thought
Exerts my Spirits; and my preſent Fears
Are loſt in dread of greater Ill. Then ſhew me,
Lead me, for I am bolder grown: Lead on
Where I may kneel, and pay my Vows again
To him, to Heav'n, and my *Alphonſo's* Soul.

Leon. I go; but Heav'n can tell with what Regret.

SCENE IV.

*The SCENE opening diſcovers a Place of Tombs.
One Monument fronting the View greater than the reſt.*

Heli. I wander thro' this Maze of Monuments
Yet cannot find him—Hark! ſure 'tis the Voice
Of one complaining—There it ſounds—I'll follow it.

SCENE V.

ALMERIA, LEONORA.

Leon. Behold the ſacred Vault, within whoſe Womb
The poor Remains of good *Anſelmo* reſt;
Yet freſh and unconſum'd by Time or Worms.
What do I ſee? O Heav'n! either my Eyes

Are

THE MOURNING BRIDE. 29

Are false, or still the Marble Door remains
Unclos'd; the Iron Grates that lead to Death
Beneath, are still wide-stretch'd upon their Hinge,
And staring on us with unfolded Leaves.

Alm. Sure 'tis the friendly Yawn of Death for me;
And that dumb Mouth, significant in Show,
Invites me to the Bed where I alone
Shall rest; shews me the Grave, where Nature, weary,
And long oppress'd with Woes and bending Cares,
May lay the Burden down, and sink in Slumbers
Of Peace eternal. Death, grim Death, will fold
Me in his leaden Arms, and press me close
To his cold clayie Breast: My father then
Will cease his Tyranny; and *Garcia* too
Will fly my pale Deformity with Loathing.
My Soul, enlarg'd from its vile Bonds, will mount,
And range the starry Orbs, and milky Ways,
Of that refulgent World, where I shall swim
In liquid Light, and float on Seas of Bliss
To my *Alphonso's* Soul. O Joy too great!
O Ecstasy of Thought! Help me, *Anselmo*;
Help me, *Alphonso*; take me, reach thy Hand;
To thee, to thee I call, to thee *Alphonso*:
O *Alphonso*!

SCENE VI.

ALMERIA, LEONORA, OSMYN *ascending from the Tomb.*

Os. Who calls that wretched Thing that was *Alphonso*?

Alm. Angels, and all the Host of Heav'n, support me!

Os. Whence is that Voice, whose Shrillness, from
the Grave,

And growing to his Father's Shroud, roots up

Alphonso?

Alm. Mercy! Providence! O speak,
Speak to it quickly, quickly; speak to me,

30 THE MOURNING BRIDE.

Comfort me, help me, hold me, hide me, hide me,
Leonora, in thy Bosom, from the Light,
 And from my Eyes.

Of. Amazement and Illusion!

Rivet and nail me where I stand, ye Pow'rs;

[*Coming forward.*

That motionless I may be still deceiv'd.

Let me not stir, nor breathe, lest I dissolve

That tender, lovely Form of painted Air,

So like *Almeria*. Ha! it sinks, it falls;

I'll catch it e'er it goes, and grasp her Shade.

'Tis Life! 'tis warm! 'tis she! 'tis she herself!

Nor dead, nor Shade, but breathing and alive!

It is *Almeria*, 'tis, it is my Wife!

S C E N E VII.

ALMERIA, LEONORA, OSMYN, HELI.

Leon. Alas, she stirs not yet, nor lifts her Eyes;
 He too is fainting—Help me, help me, Stranger,
 Who-e'er thou art, and lend thy Hand to raise
 These Bodies.

Heli. Ha! 'tis he! and with—*Almeria!*

O Miracle of Happiness! O Joy
 Unhop'd for! does *Almeria* live!

Of. Where is she?

Let me behold and touch her, and be sure

'Tis she; shew me her Face, and let me feel

Her Lips with mine—'Tis she, I'm not deceiv'd;

I taste her Breath, I warm'd her and am warm'd.

Look up, *Almeria*, bless me with thy Eyes;

Look on thy Love, thy Lover, and thy Husband.

Alm. I've sworn I'll not wed *Garcia*; why d'ye
 force me?

Is this a Father?—

Of. Look on thy *Alphonso*.

Thy Father is not here, my Love, nor *Garcia*:

Nor

THE MOURNING BRIDE. 31

Nor am I what I seem, but thy *Alphonso*.
Wilt thou not know me? Hast thou then forgot me?
Hast thou thy Eyes, yet can'st not see *Alphonso*?
Am I so alter'd, or art thou so chang'd,
That seeing my Disguise, thou seest not me?

Alm. It is, it is *Alphonso*; 'tis his Face,
His Voice, I know him now, I know him all.
O take me to thy Arms, and bear me hence,
Back to the Bottom of the boundless Deep,
To Seas beneath, where thou so long hast dwelt.
O how hast thou return'd? How hast thou charm'd
The Wildness of the Waves and Rocks to this?
That thus relenting, they have giv'n thee back
To Earth, to Light and Life, to Love and me.

Os. O I'll not ask, nor answer how, or why
We both have backward trod the Paths of Fate,
To meet again in Life; to know I have thee,
Is knowing more than any Circumstance
Or means by which I have thee—
To fold thee thus, to press thy balmy Lips,
And gaze upon thy Eyes, is so much Joy,
I have not Leisure to reflect, or know,
Or trifle Time in thinking.

Alm. Stay a while—
Let me look on thee, yet a little more.

Os. What would'st thou? thou dost put me from
thee.

Alm. Yes.

Os. And why? What dost thou mean? why dost
thou gaze so?

Alm. I know not; 'tis to see thy Face, I think—
It is too much! too much to bear and live!
To see him thus again is such Profusion
Of Joy, of Bliss—I cannot bear—I must
Be mad—I cannot be transported thus.

Os. Thou Excellence, thou Joy, thou Heav'n of
Love!

Alm. Where hast thou been? and how art thou alive?

32 THE MOURNING BRIDE.

How is all this ? All-powerful Heav'n, what are we !
O my strain'd Heart—let me again behold thee,
For I weep to see thee—Art thou not paler ?
Much, much ; how thou art chang'd !

Of. Not in my Love.

Alm. No, no, thy Grievs, I know, have done this to thee.

Thou hast wept much, *Alphonso* ; and, I fear,
Too much, too tenderly lamented me.

Of. Wrong not my Love, to say too tenderly.
No more, my Life ; talk not of Tears or Grief ;
Affliction is no more, now thou art found.
Why dost thou weep, and hold thee from my Arms,
My Arms which ache to hold thee fast, and grow
To thee with twining ? Come, come to my Heart.

Alm. I will, for I should never look enough.
They would have marry'd me ; but I had sworn
To Heav'n and thee, and sooner wou'd have dy'd—

Of. Perfection of all Faithfulness and Love !

Alm. Indeed I wou'd—Nay, I wou'd tell thee all,
If I cou'd speak ; how I have mourn'd and pray'd ;
For I have pray'd to thee, as to a Saint :
And thou hast heard my Prayer ; for thou art come
To my Distress, to my Despair, which Heav'n
Could only by restoring thee have cur'd.

Of. Grant me but Life, good Heav'n, but Length of
Days,

To pay some Part, some little of this Debt,
This countless Sum of Tendernefs and Love,
For which I stand engag'd to this All-Excellence :
Then bear me in a Whirlwind to my Fate,
Snatch me from Life, and cut me short unwarn'd ;
Then, then 'twill be enough—I shall be old,
I shall have liv'd beyond all Æras then
Of yet unmeasur'd Time ; when I have made
This exquisite, this most amazing Goodness,
Some Recompence of Love and matchless Truth.

Alm. 'Tis more than Recompence, to see thy Face :

If

THE MOURNING BRIDE. 33

If Heav'n is greater Joy it is no Happiness,
For 'tis not to be borne—What shall I say?
I have a thousand Things to know, and ask,
And speak—That thou art here, beyond all Hope,
All Thought; that all at once thou art before me,
And with such Suddeness hast hit my Sight,
Is such Surprise, such Mystery, such Ecstasy!
It hurries all my Soul, and stuns my Sense.
Sure from thy Father's Tomb thou didst arise!

Of. I did; and thou, my Love, didst call me; thou.

Alm. True; but how cam'st thou there? Wert
thou alone?

Of. I was, and lying on my Father's Lead,
When broken Echoes of a distant Voice
Disturb'd the sacred Silence of the Vault,
In Murmurs round my Head. I rose and listned,
And thought I heard thy Spirit call *Alphonso*;
I thought I saw thee too; but O, I thought not
That I indeed should be so blest to see thee—

Alm. But still, how cam'st thou hither? How
thus?—Ha!

What's he, who like thyself is started here
Ere seen?

Of. Where? ha! What do I see? *Antonio*?
I'm fortunate indeed—my Friend too, safe!

Heli. Most happily, in finding you thus blest'd.

Alm. More Miracles! *Antonio* too escap'd!

Of. And twice escap'd, both from the Rage of Seas
And War: For in the Fight I saw him fall.

Heli. But fell unhurt, a Prisoner as yourself,
And as yourself made free; hither I came
Impatiently to seek you, where I knew

Your Grief would lead you to lament *Anselmo*.

Of. There are no Wonders, or else all is Wonder.

Heli. I saw you on the Ground, and rais'd you up:
When with Astonishment, I saw *Almeria*.

Of. I saw her too, and therefore saw not thee.

Alm. Nor I; nor could I, for my Eyes were yours.

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Of. What means the Bounty of all-gracious Heav'n,
That persevering still, with open Hand,
It scatters good, as in a Waste of Mercy!
Where will this end! but Heav'n is infinite
In all, and can continue to bestow,
When scanty Number shall be spent in telling.

Leon. Or I'm deceiv'd, or I beheld the Glimpse
Of two in shining Habits cross the Aisle;
Who by their pointing seem to mark this Place.

Alm. Sure I have dreamt, if we must part so soon.

Of. I wish at least, our Parting were a Dream,
Or we could sleep 'till we again were met.

Heli. Zara with *Selim*, Sir; I saw and know 'em:
You must be quick, for Love will lend her Wings.

Alm. What Love? Who is she? Why are you
alarm'd?

Of. She's the Reverse of thee; she's my Unhappi-
ness.

Harbour no Thought that may disturb thy Peace;
But gently take thyself away, lest she
Should come, and see the straining of my Eyes
To follow thee. I'll think how we may meet
To part no more; my Friend will tell thee all;
How I escap'd, how I am here, and thus;
How I'm not call'd *Alphonso*, now, but *Osmyn*;
And he *Heli*. All, all he will unfold,
E'er next we meet—

Alm. Sure we shall meet again—

Of. We shall; we part not but to meet again.
Gladness and Warmth of ever-kindling Love
Dwell with thee, and revive thy Heart in Absence.

SCENE VIII.

OSMYN alone.

Yet I behold her—yet—And now no more.
Turn your Lights inward Eyes, and view my Thought,
2 So

THE MOURNING BRIDE. 35

So shall you still behold her—"Twill not be.
 O Impotence of Sight! mechanick Sense,
 Which to exterior Objects ow'th thy Faculty,
 Not seeing of Election, but Necessity.
 Thus do our Eyes, as do all common Mirrors,
 Successively reflect succeeding Images:
 Not what they would, but must; a Star, or Toad:
 Just as the Hand of Chance administers.
 Not so the Mind, whose undetermin'd View
 Revolves, and to the present adds the past:
 Effaying further to Futurity;
 But that in vain. I have *Almeria* here
 At once, as I before have seen her often—

SCENE IX.

ZARA, SELIM, OSMYN.

Za. See where he stands, folded and fix'd to Earth,
 Stiff'ning in Thought; a Statue among Statues.
 Why, cruel *Osmyn*, dost thou fly me thus?
 Is it well done? Is this then the Return
 For Fame, for Honour, and for Empire lost?
 But what is Loss of Honour, Fame and Empire?
 Is this the Recompence reserv'd for Love?
 Why dost thou leave my Eyes, and fly my Arms,
 To find this Place of Horror and Obscurity?
 Am I more loathsome to thee than the Grave,
 That thou dost seek to shield thee there, and shun
 My Love? But to the Grave I'll follow thee—
 He looks not, minds not, hears not; barbarous Man,
 Am I neglected thus? Am I despis'd?
 Not heard! Ungrateful *Osmyn*.

Os. Ha, 'tis *Zara*.

Za. Yes, Traitor; *Zara*, lost, abandon'd *Zara*,
 Is a regardless Suppliant, now, to *Osmyn*.
 The Slave, the Wretch that she redeem'd from Death,
 Disdains to listen now, or look on *Zara*.

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Of. Far be the Guilt of such Reproaches from me ;
Lost in myself, and blinded by my Thoughts,
I saw you not, 'till now.

Za. Now then you see me—
But with such dumb and thankless Eyes you look,
Better I was unseen, than seen thus coldly.

Of. What would you from a Wretch who came to
mourn ;

And only for his Sorrows chose this Solitude ?
Look round ; Joy is not here, nor Chearfulness.
You have pursu'd Misfortune to its Dwelling,
Yet look for Gaiety and Gladness there.

Za. Inhuman ! Why, why dost thou wrack me
thus ?

And with Perverseness, from the Purpose, answer ?
What is't to me, this House of Misery ?
What Joy do I require ? If thou dost mourn,
I come to mourn with thee ; to share thy Griefs,
And give thee, for them, in Exchange, my Love.

Of. O that's the greatest Grief—I am so poor,
I have not wherewithal to give again.

Za. Thou hast a Heart, though 'tis a savage one ;
Give it me as it is ; I ask no more
For all I've done, and all I have endur'd :
For saving thee, when I beheld thee first,
Driven by the Tide upon my Country's Coast,
Pale and expiring, drench'd in briny Waves,
'Thou and thy Friend, 'till my Compassion found thee ;
Compassion ! scarce will't own that Name, so soon,
So quickly was it Love ; for thou wert God-like
Ev'n then. Kneeling on Earth, I loos'd my Hair,
And with it dry'd thy wat'ry Cheeks ; then chaf'd
Thy Temples, 'till reviving Blood arose,
And like the Morn vermilion'd o'er thy Face.
O Heav'n ! how did my Heart rejoice and ache,
When I beheld the Day-break of thy Eyes,
And felt the Balm of thy respiring Lips !

Of. O call not to my Mind what you have done ;

It

It sets a Debt of that Account before me,
Which shews me poor and Bankrupt ev'n in Hopes.

Za. The faithful *Selim*, and my Women know
The Dangers which I tempted to conceal you.
You know how I abus'd the cred'lous King ;
What Arts I us'd to make you pass on him,
When he receiv'd you as the Prince of *Fex* ;
And as my Kinsman, honour'd and advanc'd you.
O, why do I relate what I have done ?
What did I not ? Was't not for you this War
Commenc'd ? Not knowing who you were, nor why
You hated *Manuel*, I urg'd my Husband
To this Invasion ; where he late was lost,
Where all is lost, and I am made a Slave.

Look on me now, from Empire fall'n to Slavery ;
Think on my Suff'rings first, then look on me ;
Think on the Cause of all, then view thyself :
Reflect on *Osmyn*, and then look on *Zara*,
The fall'n, the lost, and now the Captive *Zara*,
And now abandon'd—say, what then is *Osmyn* ?

Os. A fatal Wretch—a huge stupendous Ruin,
That tumbling on its Prop, crush'd all beneath,
And bore contiguous Palaces to Earth.

Za. Yet thus, thus fall'n, thus levell'd with the vilest,
If I have gain'd thy Love, 'tis glorious Ruin ;
Ruin ! 'tis still to reign, and to be more
A Queen ; for what are Riches, Empire, Power,
But larger Means to gratify the Will ?
The Steps on which we tread, to rise, and reach
Our Wish ; and that obtain'd, down with the Scaf-
folding
Of Scepters, Crowns, and Thrones ; they've serv'd
their End,

And are, like Lumber, to be left and scorn'd.

Os. Why was I made the Instrument, to throw
In Bonds the Frame of this exalted Mind ?

Za. We may be free ; the Conqueror is mine ;

In

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In Chains unseen I hold him by the Heart,
And can unwind or strain him as I please.
Give me thy Love, I'll give thee Liberty.

Of. In vain you offer, and in vain require
What neither can bestow. Set free yourself,
And leave a Slave the Wretch that would be so.

Za. Thou canst not mean so poorly as thou talk'st.

Of. Alas, you know me not.

Za. Not who thou art :

But what, this last Ingratitude declares,
This groveling Baseness—Thou say'st true, I know
Thee not, for what thou art yet wants a Name :
But something so unworthy, and so vile,
That to have lov'd thee makes me yet more lost,
Than all the Malice of my other Fate.
Traitor, Monster, cold and perfidious Slave ;
A Slave, not daring to be free ! nor dares
To love above him, for 'tis dangerous :
'Tis that, I know ; for thou dost look, with Eyes
Sparkling Desire, and trembling to possess.
I know my Charms have reach'd thy very Soul,
And thrill'd thee through with darted Fires ; but thou
Dost fear so much, thou dar'st not wish. The King !
There, there's the dreadful Sound, the King's thy
Rival !

Sel. Madam, the King is here, and entring now.

Za. As I could wish ; by Heav'n I'll be reveng'd.

S C E N E X.

ZARA, OSMYN, SELIM, *the KING*, PEREZ, and
Attendants.

K. Why does the fairest of her Kind withdraw
Her Shining from the Day, to gild this Scene
Of Death and Night ? Ha ! what Disorder's this ?
Somewhat I heard of King and Rival mention'd.
What's he that dares be Rival to the King ?
Or lift his Eyes to like, where I adore ?

Za.

THE MOURNING BRIDE. 39

Za. There, he ; your Prisoner, and that was my Slave.

K. How ? Better than my Hopes ? Does she accuse him ? [Aside.]

Za. Am I become so low by my Captivity,
And do your Arms so lessen what they conquer,
That Zara must be made the Sport of Slaves ?
And shall the Wretch, whom yester Sun beheld
Waiting my Nod, the Creature of my Pow'r,
Presume To-day to plead audacious Love,
And build bold Hopes on my dejected Fate ?

K. Better for him to tempt the Rage of Heav'n,
And wrench the Bolt red-hissing from the Hand
Of him that thunders, than but think that Insolence.
'Tis daring for a God. Hence, to the Wheel
With that *Ixion*, who aspires to hold
Divinity embrac'd ; to Whips and Prisons
Drag him with Speed, and rid me of his Face.

[Guards seize Osmyn.]

Za. Compassion led me to bemoan his State,
Whose former Faith had merited much more :
And through my Hopes in you, I undertook
He should be set at large ; thence sprung his Insolence,
And what was Charity, he constru'd Love.

K. Enough ; his Punishment be what you please.
But let me lead you from this Place of Sorrow,
To one, where young Delights attend ; and Joys
Yet new, unborn, and blooming in the Bud,
Which wait to be full-blown at your Approach,
And spread like Roses to the Morning Sun :
Where ev'ry Hour shall roll in circling Joys,
And Love shall wing the tedious-wasting Day.
Life without Love is Load ; and Time stands still ;
What we refuse to him, to Death we give ;
And then, then only, when we love, we live.

The End of the Second Act.

ACT

40 THE MOURNING BRIDE.

ACT III. SCENE I.

A P R I S O N.

OSMYN alone with a Paper.

Of **B**UT now, and I was clos'd within the Tomb
That holds my Father's Ashes; and but now,
Where he was Pris'ner I am too imprison'd.
Sure 'tis the Hand of Heaven that leads me thus,
And for some Purpose points out these Remembrances.
In a dark Corner of my Cell I found
This Paper, what it is this Light will show.

If my Alphonso—Ha! [Reading.]

If my Alphonso live, restore him, Heav'n;
Give me more Weight, crush my declining Years
With Bolts, with Chains, Imprisonment and Want;
But bless my Son, visit not him for me.

It is his Hand; this was his Pray'r—yet more;

Let ev'ry Hair, which Sorrow by the Roots [Reading.]
Tears from my hoary and devoted Head,
Be doubled in thy Mercies to my Son:
Not for myself, but him, hear me, All-gracious—

'Tis wanting what shou'd follow—Heav'n shou'd
follow,

But 'tis torn off—Why shou'd that Word alone
Be torn from his Petition? 'Twas to Heav'n,
But Heav'n was deaf, Heav'n heard him not; but thus,
Thus as the Name of Heav'n from this is torn,
So did it tear the Ears of Mercy from
His Voice, shutting the Gates of Pray'r against him.
If Piety be thus debarr'd Access
On high, and of good Men the very best

THE MOURNING BRIDE. 41

Is singled out to bleed, and bear the Scourge,
 What is Reward? or what is Punishment?
 But who shall dare to tax Eternal Justice!
 Yet I may think—I may, I must; for Thought
 Precedes the Will to think, and Error lives
 Ere Reason can be born. Reason, the Pow'r
 To guess at Right and Wrong; the twinkling Lamp
 Of wand'ring Life, that winks and wakes by Turns,
 Fooling the Follower, betwixt Shade and Shining.
 What Noise! Who's there? My Friend! How cam'st
 thou hither?

S C E N E II.

OSMYN, HELI.

Heli. The Time's too precious to be spent in telling;
 The Captain, influenc'd by *Almeria's* Power,
 Gave Order to the Guards for my Admittance.

Of. How does *Almeria*? But I know, she is
 As I am. Tell me, may I hope to see her?

Heli. You may; anon, at Midnight when the King
 Is gone to Rest, and *Garcia* is retir'd,
 (Who takes the Privilege to visit late,
 Presuming on a Bridegroom's Right) she'll come.

Of. She'll come! 'tis what I wish, yet what I fear.
 She'll come; but whither, and to whom? O Heav'n!
 To a vile Prison, and a captiv'd Wretch;
 To one, whom had she never known, she had
 Been happy: Why, why was that heav'nly Creature
 Abandon'd o'er to love what Heav'n forsakes?
 Why does she follow, with unwearied steps,
 One, who has tir'd Misfortune with pursuing?
 One, driv'n about the World like blasted Leaves
 And Chaff, the Sport of adverse Winds; 'till late
 At length, imprison'd in some Cleft of Rock,
 Or Earth, it rests, and rots to silent Dust.

Heli. Have Hopes, and hear the Voice of better
 Fate.

I've

43 THE MOURNING BRIDE.

I've learn'd there are Disorders ripe for Mutiny
Among the Troops, who thought to share the Plunder,
Which *Manuel* to his own Use and Avarice
Converts. This News has reach'd *Valentia's* Frontiers;
Where many of your Subjects, long oppress'd
With Tyranny and grievous Impositions,
Are risen in Arms, and call for Chiefs to head
And lead 'em, to regain their Rights and Liberty.

O. By Heav'n thou'lt rous'd me from my Lethargy.
The Spirit which was deaf to my own Wrongs,
And the loud Cries of my dead Father's Blood;
Deaf to revenge—nay, which refus'd to hear
The piercing Sighs and Murmurs of my Love
Yet unenjoy'd; what not *Almeria* could
Revive, or raise, my Peoples Voice has waken'd.
O my *Antonio*, I am all on Fire,
My Soul is up in Arms, ready to charge
And bear amidst the Foe, with conqu'ring Troops.
I hear 'em call to lead 'em on to Liberty,
To Victory; their Shouts and Clamours rend
My Ears, and reach the Heav'ns; where is the King?
Where is *Alphonso*? ha! where? where indeed?
O I could tear and burst the Strings of Life,
To break these Chains. Off, off, ye Stains of Roy-
alty.

Off, Slavery. O curse! that I alone
Can beat and flutter in my Cage, when I
Would soar, and stoop at Victory beneath.

Heli. Our Posture of Affairs, and scanty Time,
My Lord, require you should compose yourself,
And think on what we may reduce to Practice.
Zara, the Cause of your Restraint, may be
The Means of Liberty restor'd. That gain'd,
Occasion will not fail to point out Ways
For your Escape. Mean time, I've thought already
With Speed and Safety, to convey myself
Where not far off some Male-contents hold Council
Nightly, who hate this Tyrant; some, who love
Anselma's

THE MOURNING BRIDE. 43

Anselmo's Memory, and will, for certain,
When they shall know you live, assist your Cause.

Of. My Friend and Counsellor, as thou think'st fit,
So do. I will with Patience wait my Fortune.

Heli. When *Zara* comes, abate of your Aversion.

Of. I hate her not, nor can dissemble Love :
But as I may, I'll do. I have a Paper
Which I would shew thee, Friend, but that the Sight
Would hold thee here, and clog thy Expedition.
Within I found it, by my Father's Hand
'Twas writ ; a Pray'r for me, wherein appears
Paternal Love prevailing o'er his Sorrows ;
Such Sanctity, such Tendernefs, so mix'd
With Grief, as wou'd draw Tears from Inhumanity.

Heli. The Care of Providence sure left it there,
To arm your Mind with Hope. Such Piety
Was never heard in vain : Heav'n has in Store
For you, those Blessings it with-held from him ;
In that Assurance live ; which Time, I hope,
And our next Meeting will confirm.

Of. Farewel,
My Friend ; the Good thou dost deserve attend thee ;

SCENE III.

OSMYN alone.

I've been to blame, and question'd with Impiety
The Care of Heav'n. Not so my Father bore
More anxious Grief. This shou'd have better taught
me :

This Lesson, in some Hour of Inspiration,
By him set down ; when his pure Thoughts were
borne,

Like Fumes of sacred Incense, o'er the Clouds,
And wafted thence, on Angels Wings, thro' Ways
Of Light, to the bright Source of all. For there
He in the Book of Prescience saw this Day ;

And

44 THE MOURNING BRIDE.

And waking to the World and mortal Sense,
Left this Example of his Resignation,
This his last Legacy to me, which, here,
I'll treasure, as more worth than Diadems,
Or all extended Rule of Regal Pow'r.

SCENE IV.

OSMYN, ZARA *veil'd*.

Os. What Brightness breaks upon me thus thro'
Shades,
And promises a Day to this dark Dwelling?
Is it my Love?—

Za. O that thy Heart had taught [*Lifting her Veil.*
Thy Tongue that Saying.

Os. *Zara!* I am betray'd
By my Surprise.

Za. What, does my Face displease thee?
That having seen it, thou dost turn thy Eyes
Away, as from Deformity and Horror.
If so, this sable Curtain shall again
Be drawn, and I will stand before thee seeing,
And unseen. Is it my Love? Ask again
That Question, speak again in that soft Voice,
And look again with Wishes in thy Eyes.
O no, thou can'st not, for thou see'st me now,
As she, whose savage Breast has been the Cause
Of these thy Wrongs; as she, whose barbarous Rage
Has loaden thee with Chains and galling Irons:
Well dost thou scorn me, and upbraid my Falseness;
Could one who lov'd, thus torture whom she lov'd?
No, no, it must be Hatred, dire Revenge,
And Detestation, that cou'd use thee thus.
So thou dost think; then do but tell me so;
Tell me, and thou shalt see how I'll revenge
Thee on this false one, how I'll stab and tear
This Heart of Flint 'till it shall bleed; and thou
Shalt weep for mine, forgetting thy own Miseries.

Os.

THE MOURNING BRIDE. 45

Of. You wrong me, beauteous *Zara*, to believe
I bear my Fortunes with so low a Mind,
As still to meditate Revenge on all
Whom Chance, or Fate working by secret Causes,
Has made per-force subservient to that End
The Heav'nly Pow'rs allot me; no, not you,
But Destiny and inauspicious Stars
Have cast me down to this low Being: Or,
Granting you had, from you I have deserv'd it.

Za. Canst thou forgive me then? wilt thou believe
So kindly of my Fault, to call it Madness?
O, give that Madness yet a milder Name,
And call it Passion; then, be still more kind,
And call that Passion Love.

Of. Give it a Name,
Or Being as you please, such I will think it.

Za. O thou dost wound me more with this thy
Goodness,
Than e'er thou could'st with bitterest Reproaches;
Thy Anger could not pierce thus to my Heart.

Of. Yet I could wish—

Za. Haste me to know it: what?

Of. That at this Time I had not been this Thing.

Za. What Thing?

Of. This Slave.

Za. O Heav'n! my Fears interpret
This thy Silence; somewhat of high Concern,
Long fashioning within thy labouring Mind,
And now just ripe for Birth, my Rage has ruin'd.
Have I done this? Tell me, am I so curs'd?

Of. Time may have still one fated Hour to come,
Which, wing'd with Liberty, might overtake
Occasion past.

Za. Swift as Occasion, I
Myself will fly; and earlier than the Morn
Wake thee to Freedom. Now 'tis late; and yet
Some News few Minutes past arriv'd, which seem'd
To shake the Temper of the King—Who knows

What

46 THE MOURNING BRIDE.

What racking Cares disease a Monarch's Bed ?
Or Love, that late at Night still lights his Lamp,
And strikes his Rays thro' Dusk, and folded Lids,
Forbidding Rest, may stretch his Eyes awake,
And force their Balls abroad at this dead Hour.
I'll try.

Os. I have not merited this Grace ;
Nor, shou'd my secret Purpose take Effect,
Can I repay, as you require, such Benefits.

Za. Thou canst not owe me more, nor have I more
To give, than I've already lost. But now,
So does the Form of our Engagements rest,
Thou hast the Wrong, 'till I redeem thee hence ;
That done, I leave thy Justice to return
My Love. Adieu.

SCENE V.

OSMYN alone.

This woman has a Soul
Of God-like Mould, intrepid and commanding,
And challenges, in spite of me, my best
Esteem ; to this she's fair, few more can boast
Of Personal Charms, or with less Vanity
Might hope to captivate the Hearts of Kings.
But she has Passions which out-strip the Wind,
And tear her Virtues up, as Tempests root
The Sea. I fear when she shall know the Truth,
Some swift and dire Event of her blind Rage
Will make all fatal. But behold she comes
For whom I fear, to shield me from my Fears,
The Cause and Comfort of my boding Heart.

SCENE VI.

ALMERIA, OSMYN.

Os. My Life, my Health, my Liberty, my All !
How shall I welcome thee to this sad Place ?

How

THE MOURNING BRIDE. 47

How speak to thee the Words of Joy and Transport?
How run into thy Arms, with-held by Fetters;
Or take thee into mine, while I'm thus manacled
And pinion'd like a Thief or Murderer?
Shall I not hurt and bruise thy tender Body,
And stain thy Bosom with the Rust of these
Rude Irons! Must I meet thee thus *Almeria*?

Alm. Thus, thus; we parted, thus to meet again.
Thou told'st me thou would'st think how we might
meet

To part no more—Now we will part no more;
For these thy Chains, or Death, shall join us ever.

Of. Hard Means to ratify that Word!—O Cruelty!
That ever I should think beholding thee
A Torture—yet, such is the bleeding Anguish
Of my Heart, to see thy Sufferings—O Heav'n!
That I could almost turn my Eyes away,
Or wish thee from my Sight.

Alm. O! say not so;
Tho' 'tis because thou lov'st me. Do not say,
On any Terms, that thou dost wish me from thee.
No, no, 'tis better thus, that we together
Feed on each other's Heart, devour our Woes
With mutual Appetite; and mingling in
One Cup the common Stream of both our Eyes,
Drink bitter Draughts, with never-slaking Thirst.
Thus better, than for any Cause to part.
What dost thou think? Look not so tenderly
Upon me—speak, and take me in thy Arms—
Thou can'st not! thy poor, Arms are bound, and strive
In vain with the remorseless Chains, which gnaw
And eat into thy Flesh, festring thy Limbs
With rankling Rust.

Of. Oh! O—

Alm. Give me that Sigh.
Why dost thou heave, and sifle in thy Griefs?
Thy Heart will burst, thy Eyes look red and start;
Give thy Soul way, and tell me thy dark Thought.

Of.

48 THE MOURNING BRIDE.

Of. For this World's Rule, I wou'd not wound thy
Breast
With such a Dagger as then stuck my Heart.

Alm. Why? why? To know it, cannot wound me
more,

Than knowing thou hast felt it. Tell it me.
—Thou giv'st me pain with too much Tendernefs!

Of. And thy excessive Love distracts my Sense!
O wou'dst thou be less killing, soft or kind,
Grief cou'd not double thus his Darts against me.

Alm. Thou dost me Wrong, and Grief too robs my
Heart,

If there he shoot not ev'ry other Shaft:
Thy second Self shou'd feel each other Wound,
And Woe shou'd be in equal Portions dealt.
I am thy Wife—

Of. O thou hast search'd too deep:
There, there I bleed; there pull the cruel Cords,
That strain my cracking Nerves; Engines and Wheels,
That Peace-meal grind, are Beds of Down and Balm
To that Soul-racking Thought.

Alm. Then I am curs'd
Indeed, if that be so; if I'm thy Torment,
Kill me, then kill me, dash me with thy Chains,
Tread on me: What, am I the Bosom-Snake,
That sucks thy warm Life-blood, and gnaws thy Heart?
O that thy Words had Force to break those Bonds
As they have Strength to tear this Heart in sunder;
So shou'dst thou be at large from all Oppression.
Am I, am I of all thy Woes the worst?

Of. My all of Blifs, my everlasting Life,
Soul of my Soul, and End of all my Wishes,
Why dost thou thus unman me with thy Words,
And melt me down to mingle with thy Weepings?
Why dost thou ask? Why dost thou talk thus piercingly?
Thy Sorrows have disturb'd thy Peace of Mind,
And thou dost speak of Miseries impossible.

Alm.

THE MOURNING BRIDE. 49

Alm. Didst thou not say, that Racks and Wheels
were Balm,

And Beds of Ease, to thinking me thy Wife ?

Of. No, no ; nor shou'd the subtlest Pains that Hell,
Or Hell-born Malice can invent, extort

A Wish or Thought from me, to have thee other.

But thou wilt know what harrows up my Heart :

Thou art my Wife—nay, thou art yet my Bride !

The sacred Union of connubial Love

Yet unaccomplish'd ; his mysterious Rites

Delay'd ; nor has our hymenæal Torch

Yet lighted up his last most grateful Sacrifice ;

Burdash'd with Rain from Eyes, and swail'd with Sighs,

Burns dim, and glimmers with expiring Light.

Is this dark Cell a Temple for that God ?

Or this vile Earth an Altar for such Off'rings ?

This Den for Slaves, this Dungeon damp'd with Woes ?

Is this our Marriage-bed ! Are these our Joys !

Is this to call thee mine ? O hold my Heart !

To call thee mine ? Yes ; thus, ev'n thus, to call

Thee mine, were Comfort, Joy, extremest Ecstasy.

But O thou art not mine, not ev'n in Misery ;

And 'tis deny'd to me to be so bless'd,

As to be wretched with thee.

Alm. No ; not that

The extremest Malice of our Fate can hinder :

That still is left us, and on that we'll feed,

As on the Leavings of Calamity.

There we will feast, and smile on past Distress,

And hug, in scorn of it, our mutual Ruin.

Of. O thou dost talk, my Love, as one resolv'd,

Because not knowing Danger. But look forward ;

Think on To-morrow, when thou shalt be torn

From these weak, struggling, unextended Arms ;

Think how my heart will heave, and Eyes will strain,

To grasp and reach what is deny'd my Hands :

Think how the Blood will start, and Tears will gush

To follow thee, my separating Soul.

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Think

50 THE MOURNING BRIDE.

Think how I am, when thou shalt wed with *Garcia*!
Then will I smear these Walls with Blood, disfigure
And dash my Face, and rive my clotted Hair.
Break on the flinty Floor my throbbing Breast,
And grovel with gash'd Hands to scratch a Grave,
Stripping my Nails, to tear this Pavement up,
And bury me alive.

Alm. Heart-breaking Horror!

Os. Then *Garcia* shall lie panting on thy Bosom,
Luxurious, revelling amidst thy Charms;
And thou per-force must yield, and aid his Transport.
Hell! Hell! have I not Cause to rage and rave?
What are all Racks, and Wheels, and Whips to this?
Are they not soothing Softness, sinking Ease,
And wafting Air to this? O my *Almeria*!
What do the Damn'd endure, but to despair,
But knowing Heav'n, to know it lost for ever?

Alm. O, I am struck; thy Words are Bolts of Ice,
Which shot into my Breast, now melt and chill me.
I chatter, shake, and faint with thrilling Fears.
No, hold me not—O, let us not support,
But sink each other, deeper yet, down, down,
Where levell'd low, no more we'll lift our Eyes,
But prone, and dumb, rot the firm Face of Earth
With Rivers of incessant scalding Rain.

S C E N E VII.

ZARA, PEREZ, SELIM, OSMYN, ALMERIA.

Za. Somewhat of Weight to me requires his Freedom.

Dare you dispute the King's Command? Behold
The Royal Signet

Per. I obey; yet beg
Your Majesty one Moment to defer
Your Entring, 'till the Princess is return'd
From visiting the noble Prisoner.

Za.

THE MOURNING BRIDE. 51

Za. Ha!

What say'st thou!

Of. We are lost! undone! discover'd!

Retire, my Life, with Speed—Alas, we're seen.

Speak of Compassion, let her hear you speak

Of interceding for me with the King;

Say somewhat quickly to conceal our Loves,

If possible—

Alm.—I cannot speak.

Of. Let me

Conduct you forth, as not perceiving her,

But 'till she's gone; then bless me thus again.

Za. Trembling and weeping as he leads her forth!

Confusion in his Face, and Grief in hers!

'Tis plain, I've been abus'd—Death and Destruction!

How shall I search into this Mystery!

The bluest Blast of pestilential Air

Strike, damp, deaden her Charms, and kill his Eyes;

Perdition catch 'em both, and Ruin part 'em.

Of. This Charity to one unknown, and thus

[*Aloud to Almeria as she goes out.*

Dittress'd, Heav'n will repay; all Thanks are poor.

SCENE VIII.

ZARA, SELIM, OSMYN.

Za. Damn'd, damn'd Dissembler! Yet I will be calm,

Choak in my Rage, and know the utmost Depth

Of this Deceiver—You seem much surpris'd.

Of. At your Return so soon and unexpected!

Za. And so unwish'd, unwanted too it seems.

Confusion! yet I will contain myself.

You're grown a Favourite since last we parted;

Perhaps I'm saucy and intruding—

Of. —Madam!

Za. I did not know the Princess' Favourite;

Your Pardon, Sir—mistake me not; you think

52 THE MOURNING BRIDE.

I'm angry ; you're deceiv'd. I came to set
You free : But shall return much better pleas'd,
To find you have an Interest superior.

Os. You do not come to mock my Miseries ?

Za. I do.

Os. I could at this Time spare your Mirth.

Za. I know thou cou'dst ; but I'm not often pleas'd,
And will indulge it now. What Miseries ?
Who wou'd not be thus happily confin'd,
To be the Care of weeping Majesty ?
To have contending Queens, at Dead of Night,
Forsake their Down, to wake with watry Eyes,
And watch, like Tapers, o'er your Hours of Rest.

O Curse ! I cannot hold—

Os. Come, 'tis too much.

Za. Villain !

Os. How, Madam !

Za. Thou shalt die.

Os. I thank you.

Za. Thou ly'st ; for now I know for whom thou'dst
live.

Os. Then you may know for whom I'd die.

Za. Hell ! Hell !

Yet I'll be calm—Dark and unknown Betrayer !
But now the Dawn begins, and the slow Hand
Of Fate is stretch'd to draw the Veil, and leave
Thee bare, the naked Mark of publick View.

Os. You may be still deceiv'd, 'tis in my Pow'r.

Za. Who waits there ? As you'll answer it, look,
this Slave [To the Guard.

Attempt no Means to make himself away.
I've been deceiv'd. The publick Safety now
Requires he shou'd be more confin'd, and none,
No, not the Princess, suffer'd or to see,
Or speak with him. I'll quit you to the King.
Vile and ingrate ! too late thou shalt repent
The base Injustice thou hast done my Love :
Yes, thou shalt know, spite of thy past Distress,

And

THE MOURNING BRIDE. 53

And all those Ills which thou so long hast mourn'd;
Heav'n has no Rage, like Love to Hatred turn'd,
Nor Hell a Fury, like a Woman scorn'd.

The End of the Third Act.



ACT IV. SCENE I.

A Room of State.

ZARA, SELIM.

Za. **T**HOU hast already rack'd me with thy Stay:
Therefore require me not to ask thee twice:
Reply at once to all. What is conclud'd?

Sel. Your Accusation highly has incens'd
The King, and were alone enough to urge
The Fate of *Osmyn*; but to that, fresh News
Is since arriv'd, of more revolted Troops.
'Tis certain *Heli* too is fled, and with him
(Which breeds Amazement and Distraction) some
Who bore high Offices of Weight and Trust,
Both in the State and Army. This confirms
The King, in full Belief of all you told him,
Concerning *Osmyn*, and his Correspondence
With them who first began the Mutiny.
Wherefore a Warrant for his Death is sign'd;
And Order given for publick Execution.

Za. Ha! haste thee! fly, prevent his Fate and mine;
Find out the King, tell him I have of Weight
More than his Crown t' impart ere *Osmyn* die.

Sel. It needs not, for the King will strait be here.
And as to your Revenge, not his own Int'rest,
Pretend to sacrifice the Life of *Osmyn*.

Za. What shall I say? Invent, contrive, advise
Somewhat to blind the King, and save his Life
In whom I live. Spite of my Rage and Pride,

54 THE MOURNING BRIDE.

I am a Woman, and a Lover still.
O! 'tis more Grief but to suppose his Death,
Than still to meet the Rigour of his Scorn.
From my Despair my Anger had its Source;
When he is dead I must despair for ever.
For ever! that's Despair—it was Distrust
Before; Distrust will ever be in Love,
And Anger in Distrust, both short-liv'd Pains.
But in Despair, and ever-during Death,
No Term, no Bound, but Infinite of Woe.
O Torment, but to think! what then to bear?
Not to be borne—Devise the Means to shun it,
Quick; or, by Heav'n, this Dagger drinks thy Blood.

Sel. My Life is yours, nor wish I to preserve it,
But to serve you. I have already thought.

Za. Forgive my Rage; I know thy Love and Truth.
But say, what's to be done? or when, or how
Shall I prevent, or stop th' approaching Danger?

Sel. You must still seem most resolute and fix'd
On *Osmyn's* Death; too quick a Change of Mercy
Might breed Suspicion of the Cause. Advise,
That Execution may be done in private.

Za. On what Pretence?

Sel. Your own Request's enough.
However, for a Colour, tell him, you
Have Cause to fear his Guards may be corrupted,
And some of them bought off to *Osmyn's* Int'rest,
Who, at the Place of Execution, will
Attempt to force his Way for an Escape.
The State of Things will count'nance all Suspensions.
Then offer to the King to have him strangled
In secret by your Mutes; and get an Order,
That none but Mutes may have Admittance to him.
I can no more, the King is here. Obtain
This Grant—and I'll acquaint you with the rest.

SCENE

SCENE II.

KING, GONSALEZ, PEREZ, ZARA, SELIM.

K. Bear to the Dungeon those rebellious Slaves,
Th' ignoble Curs, that yelp to fill the Cry,
And spend their Mouths in barking Tyranny.
But for their Leaders, *Sancho* and *Ramirez*,
Let 'em be led away to present Death.
Perez, see it perform'd.

Gonf. Might I presume,
Their Execution better were deferr'd,
'Till *Osmyn* die. Mean time we may learn more
Of this Conspiracy.

K. Then be it so.
Stay, Soldier; they shall suffer with the *Moor*.
Are none return'd of those who follow'd *Heli*.

Gonf. None, Sir. Some Papers have been since
discover'd

In *Roderigo's* House, who fled with him,
Which seem to intimate, as if *Alphonso*
Were still alive, and arming in *Valentia*:
Which wears indeed this Colour of a Truth,
They who are fled have that Way bent their Course.
Of the same Nature divers Notes have been
Dispers'd, t' amuse the People; whereupon
Some ready of Belief have rais'd this Rumour;
That being sav'd upon the Coast of *Africk*,
He there disclos'd himself to *Albucacim*,
And by a secret Compact made with him,
Open'd and urg'd the Way to this Invasion;
While he himself, returning to *Valentia*
In private, undertook to raise this Tumult.

Za. Ha! hear'st thou that? Is *Osmyn* then *Alphonso*?
O Heav'n! a thousand Things occur at once
To my Remembrance now, that make it plain.
O certain Death for him, as sure Despair

56 THE MOURNING BRIDE.

For me, if it be known—If not, what Hope
Have I? Yet 'twere the lowest Baseness, now
To yield him up—No, I will still conceal him,
And try the Force of yet more Obligations.

Gonf. 'Tis not impossible. Yet, it may be
That some Impostor has usurp'd his Name.
Your beauteous Captive *Zara* can inform,
If such a one, so 'scaping, was receiv'd,
At any Time, in *Albucacim's* Court.

K. Pardon, fair Excellence, this long Neglect :
An unforeseen, unwelcome Hour of Business,
Has thrust between us and our While of Love ;
But wearing now apace with ebbing Sand,
Will quickly waste, and give again the Day.

Za. You're too secure : The Danger is more im-
minent
Than your high Courage suffers you to see ;
While *Osmyn* lives, you are not safe.

K. His Doom
Is pass'd ; if you revoke it not, he dies.

Za. 'Tis well. By what I heard upon your Entrance,
I find I can unfold what yet concerns
You more. One who did call himself *Alphonso*
Was cast upon my Coast, as is reported,
And oft had private Conference with the King ;
To what Effect I knew not then : But he,
Alphonso, secretly departed, just
About the time our Arms embark'd for *Spain*.
What I know more is, that a triple League
Of strictest Friendship, was profess'd between
Alphonso, *Heli*, and the Traitor *Osmyn*.

K. Publick Report is ratified in this.

Za. And *Osmyn's* Death requir'd of strong Necessity.

K. Give Order strait that all the Pris'ners die.

Za. Forbear a Moment ; somewhat more I have
Worthy your private Ear, and this your Minister.

K. Let all except *Gonzalez* leave the Room.

SCENE

THE MOURNING BRIDE. 57

SCENE III.

KING, GONSALEZ, ZARA, SELIM.

Za. I am your Captive, and you've us'd me nobly ;
And in Return of that, tho' otherwise
Your Enemy, I have discover'd *Osmyn*
His private Practice and Conspiracy
Against your State : And fully to discharge
Myself of what I've undertaken, now
I think it fit to tell you, that your Guards
Are tainted ; some among 'em have resolv'd
To rescue *Osmyn* at the Place of Death.

K. Is Treason then so near us as our Guards !

Za. Most certain ; tho' my Knowledge is not yet
So ripe, to point at the particular Men.

K. What's to be done ?

Za. That too I will advise.

I have remaining in my Train some Mutes,
A Present once from the *Sultana* Queen,
In the *Grand Seignior's* Court. These, from their
Infancy

Are practis'd in the Trade of Death ; and shall
(As there the Custom is) in private frangle
Osmyn.

Gonf. My Lord, the Queen advises well.

K. What Off'ring, or what Recompence remains
In me, that can be worthy so great Services ?
To cast beneath your Feet the Crown you've sav'd,
Tho' on the Head that wears it, were too little.

Za. Of that hereafter ; but, mean time, 'tis fit
You give strict Charge, that none may be admitted
To see the Pris'ner, but such Mutes as I
Shall send.

K. Who waits there ?

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SCENE IV.

KING, GONSALEZ, ZARA, SELIM, PEREZ.

K. On your Life take heed,
That only *Zara's* Mutes, or such who bring
Her Warrant, have Admittance to the *Moor*.

Za. They and no other, not the Princess' self.

Per. Your Majesty shall be obey'd.

K. Retire.

SCENE V.

KING, GONSALEZ, ZARA, SELIM.

Gonf. That Interdiction so particular,
Pronounc'd with Vehemence against the Princess,
Shou'd have more Meaning than appears barefac'd.
The King is blinded by his Love, and heeds
It not.—Your Majesty sure might have spar'd
That last Restraint; you hardly can suspect
The Princess is confed'rate with the *Moor*.

Za. I've heard, her Charity did once extend
So far, to visit him, at his Request.

Gonf. Ha!

K. How? She visit *Osmyn*? What, my Daughter?

Sel. Madam, take heed; or you have ruin'd all.

Za. And after did solicit you on his
Behalf.—

K. Never. You have been misinform'd.

Za. Indeed? Then 'twas a Whisper spread by some,
Who wish'd it so; a common Art in Courts.
I will retire, and instantly prepare
Instruction for my Ministers of Death.

SCENE

SCENE VI.

KING, GONSALEZ.

Gonf. There's somewhat yet of Mystery in this ;
Her Words and Actions are obscure and double,
Sometimes concur, and sometimes disagree ;
I like it not.

K. What dost thou think, *Gonsalez* ;
Are we not much indebted to this Fair one ?

Gonf. I am a little flow of Credit, Sir,
In the Sincerity of Womens Actions.
Methinks this Lady's Hatred to the *Moor*
Disquiets her too much ; which makes it seem
As if she'd rather that she did not hate him.
I wish her Mutes are meant to be employ'd
As she pretends—I doubt it now—Your Guards
Corrupted ; how ? by whom ? who told her so ?
I th' Evening *Osmyr* was to die ; at Midnight
She begg'd the Royal Signet to release him ;
I th' Morning he must die again ; ere Noon
Her Mutes alone must strangle him, or he'll
Escape. This put together suits not well.

K. Yet, that, there's Truth in what she has discover'd,
Is manifest from every Circumstance.
This Tumult, and the Lords who fled with *Heli*,
Are Confirmation—that *Alphonso* lives,
Agrees expressly too with her Report.

Gonf. I grant it, Sir ; and doubt not, but in Rage
Of Jealousy, she has discover'd what
She now repents. It may be I'm deceiv'd.
But why that needless Caution of the Princess ?
What if she had seen *Osmyr* ? tho' 'twere strange,
But if she had, what was't to her ? unless
She fear'd her stronger Charms might cause the *Moor's*
Affection to revolt.

C 6

K. I thank

60 THE MOURNING BRIDE.

K. I thank thee, Friend,
There's Reason in thy Doubt, and I am warn'd.
But think'st thou that my Daughter saw this Moor?

Gonf. If *Osmyn* be, as *Zara* has related,
Alphonso's Friend; 'tis not impossible,
But she might wish on his Account to see him.

K. Say'st thou? By Heaven thou hast rous'd a
Thought,

That like a sudden Earthquake shakes my Frame;
Confusion! then my Daughter's an Accomplice,
And plots in private with this hellish Moor.

Gonf. That were too hard a Thought—but see she
comes.

'Twere not amiss to question her a little,
And try howe'er, if I've divin'd aright.
If what I fear be true, she'll be concern'd
For *Osmyn's* Death, as he's *Alphonso's* Friend.
Urge that, to try if she'll solicit for him.

SCENE VII.

KING, GONSALEZ, ALMERIA, LEONORA.

K. Your coming has prevented me, *Almeria*;
I had determin'd to have sent for you.
Let your Attendant be dismiss'd; I have

[*Leonora retires.*]

To talk with you. Come near; why dost thou shake?
What mean those swollen and red-fleck'd Eyes, that
look

As they that had wept in Blood, and worn the Night
In waking Anguish? Why this, on the Day
Which was design'd to celebrate thy Nuptials:
But that the Beams of Light are to be stain'd
With reeking Gore, from Traitors on the Rack?
Wherefore I have deferr'd the Marriage-Rites,
Nor shall the guilty Horrors of this Day
Prophane that Jubilee.

Alm.

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Alm. All Days to me
Henceforth are equal ; this the Day of Death,
To-morrow, and the next, and each that follows,
Will undistinguish'd roll, and but prolong
One hated Line of more extended Woe.

K. Whence is thy Grief? Give me to know the
Cause,
And look thou answer me with Truth ; for know,
I am not unacquainted with thy Falshood.

Why art thou mute? base and degenerate Maid !

Gonf. Dear Madam, speak, or you'll incense the
King.

Alm. What is't to speak? or wherefore shou'd I
speak?

What mean these Tears, but Grief unutterable?

K. They are the dumb Confessions of thy Mind ;
They mean thy Guilt ; and say thou wert confed'rate
With damn'd Conspirators to take my Life.

O impious Parricide! now can'st thou speak?

Alm. O Earth, behold, I kneel upon thy Bosom,
And bend my flowing Eyes, to stream upon
Thy Face, imploring thee that thou wilt yield ;
Open thy Bowels of Compassion, take
Into thy Womb the last and most forlorn
Of all thy Race. Hear me, thou common Parent ;
—I have no Parent else—be thou a Mother,
And step between me and the Curse of him,
Who was—who was, but is no more a Father,
But brands my Innocence with horrid Crimes ;
And for the tender Names of Child and Daughter,
Now calls me Murderer and Parricide.

K. Rise, I command thee rise—and if thou woud'st
Acquit thyself of those detested Names,
Swear thou hast never seen that foreign Dog,
Now doom'd to die, that most accursed *Osmyn*.

Alm. Never, but as with Innocence I might,
And free of all bad Purposes. So Heav'n's
My Witness.

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K. Vile equivocating Wretch !

With Innocence ? O Patience ! hear—she owns it !
 Confesses it ! By Heav'n I'll have him rack'd,
 Torn, mangled, flay'd, impal'd—all Pains and Tor-
 tures

That Wit of Man and dire Revenge can think,
 Shall he accumulated under-bear.

Alm. Oh, I am lost—there Fate begins to wound.

K. Hear me, then ; if thou canst, reply ; know,
 Traitors,

I'm not to learn that curs'd *Alphonso* lives ;
 Nor am I ignorant what *Osmyn* is.—

Alm. Then all is ended, and we both must die.
 Since thou'rt reveal'd, alone thou shalt not die.
 And yet alone wou'd I have dy'd, Heav'n knows,
 Repeated Deaths, rather than have reveal'd thee.
 Yes, all my Father's wounding Wrath, tho' each
 Reproach cuts deeper than the keenest Sword,
 And cleaves my Heart ; I wou'd have borne it all,
 Nay, all the Pains that are prepar'd for thee :
 To the remorseless Rack I wou'd have giv'n
 This weak and tender Flesh, to have been bruise'd
 And torn, rather than have reveal'd thy Being.

K. Hell, Hell ! do I hear this, and yet endure !
 What, dar'st thou to my Face avow thy Guilt ?
 Hence, ere I curse—fly my just Rage with Speed ;
 Lest I forget us both, and spurn thee from me.

Alm. And yet a Father ! think I am your Child.
 Turn not your Eyes away—look on me kneeling ;
 Now curse me if you can, now spurn me off.
 Did ever Father curse his kneeling Child !
 Never : For always Blessings crown that Posture.
 Nature inclines, and half-way meets that Duty,
 Stooping to raise from Earth the filial Reverence ;
 For bended Knees returning folding Arms,
 With Pray'rs, and Blessings, and paternal Love :
 O hear me then, thus crawling on the Earth—

K. Be

THE MOURNING BRIDE. 63

K. Be thou advis'd, and let me go, while yet
The light Impression thou hast made remains.

Alm. No, never will I rise, nor loose this Hold,
'Till you are mov'd, and grant that he may live.

K. Ha! who may live? take heed, no more of
that;

For on my Soul he dies, tho' thou, and I,
And all shou'd follow to partake his Doom.
Away, off, let me go.—Call her Attendants.

[*Leonora and Women return.*]

Alm. Drag me, harrow the Earth with my bare
Bosom,

I'll not let go 'till you have spar'd my Husband.

K. Ha! what say'st thou? Husband! Husband!
Damnation!

What Husband? which? who?

Alm. He, he is my Husband.

K. Poison and Daggers! who?

Alm. O——

[*Faints.*]

Gonf. Help, support her.

Alm. Let me go, let me fall, sink deep—I'll dig,
I'll dig a Grave, and tear up Death; I will;
I'll scrape 'till I collect his rotten Bones,
And clothe their Nakedness with my own Flesh;
Yes, I will strip off Life, and we will change:
I will be Death; then tho' you kill my Husband.
He shall be mine, still and for ever mine.

K. What Husband? who? whom dost thou mean?

Gonf. She raves!

Alm. O that I did. *Osmyrn*, he is my Husband.

K. *Osmyrn*!

Alm. Not *Osmyrn*, but *Alphonso* is my dear
And wedded Husband—Heav'n, and Air, and Seas,
Ye Winds and Waves, I call ye all to witness.

K. Wilder than Winds or Waves thyself dost rave.
Shou'd I hear more, I too shou'd catch thy Madness.
Yet somewhat she must mean of dire Import,
Which I'll not hear, 'till I am more at Peace.

Watch

64 THE MOURNING BRIDE.

Watch her returning Sense, and bring me Word :
And look that she attempt not on her Life.

SCENE VIII.

ALMERIA, GONSALEZ, LEONORA, *Attendants.*

Alm. O stay, yet stay ; hear me, I am not mad.
I wou'd to Heav'n I were—He's gone.

Gonsf. Have Comfort.

Alm. Curs'd be that Tongue, that bids me be of
Comfort ;

Curs'd my own Tongue, that cou'd not move his Pity ;
Curs'd these weak Hands that could not hold him here ;
For he is gone to doom *Alphonso's* Death.

Gonsf. Your too-excessive Grief works on your Fancy,
And deludes your Sense. *Alphonso*, if living,
Is far from hence, beyond your Father's Power.

Alm. Hence, thou detested, ill-tim'd Flatterer ;
Source of my Woes : Thou and thy Race be curs'd ;
But doubly thou, who cou'dst alone have Policy
And Fraud, to find the fatal Secret out,
And know that *Osmyn* was *Alphonso*.

Gonsf. Ha !

Alm. Why dost thou start ? what dost thou see or
hear ?

Was it the doleful Bell, tolling for Death ?
Or dying Groans from my *Alphonso's* Breast ?
See, see, look yonder ! where a grizzled, pale,
And ghastly Head glares by, all smear'd with Blood,
Gasping as it wou'd speak ; and after, see !
Behold a damp, dead Hand has dropp'd a Dagger :
I'll catch it—Hark ! a Voice cries Murder ! ah !
My Father's Voice ! hollow it sounds, and calls
Me from the Tomb—I'll follow it ; for there
I shall again behold my dear *Alphonso*.

SCENE

THE MOURNING BRIDE. 65

SCENE IX.

GONSALEZ *alone.*

She's greatly griev'd ; nor am I less surpriz'd.
Osmyn Alphonso ! no ; she over-rates
 My Policy : I ne'er suspected it :
 Nor now had known it, but from her Mistake.
 Her Husband too ! Ha ! Where is *Garcia* then ?
 And where the Crown that shou'd descend on him,
 To grace the Line of my Posterity ?
 Hold, let me think—if I should tell the King—
 Things come to this Extremity ? his Daughter
 Wedded already—what if he shou'd yield ?
 Knowing no Remedy for what is past ;
 And urg'd by Nature pleading for his Child,
 With which he seems to be already shaken.
 And tho' I know he hates beyond the Grave
Anselmo's Race ; yet if—that If concludes me.
 To doubt, when I may be assur'd, is Folly.
 But how prevent the Captive Queen, who means
 To set him free ? Ay, now 'tis plain ; O well
 Invented Tale ! He was *Alphonso's* Friend.
 This subtle Woman will amuse the King,
 If I delay—'twill do—or better so.
 One to my Wish. *Alonzo*, thou art welcome.

SCENE X.

GONSALEZ, ALONZO.

Alon. The King expects your Lordship.
Gonf. 'Tis no matter.
 I'm not i'th' way at present, good *Alonzo*.
Alon. If't please your Lordship, I'll return, and say
 I have not seen you.
Gonf. Do, my best *Alonzo*.

Yes

66 THE MOURNING BRIDE.

Yet stay, I would—but go; anon will serve—
Yet I have that requires thy speedy Help.
I think thou wou'dst not stop to do me Service.

Alon. I am your Creature.

Gonf. Say thou art my Friend.

I've seen thy Sword do noble Execution.

Alon. All that it can your Lordship shall command.

Gonf. Thanks; and I take thee at thy Word.
Thou'st seen,

Among the Followers of the captive Queen,

Dumb Men, who make their Meaning known by
Signs.

Alon. I have, my Lord.

Gonf. Cou'dst thou procure, with Speed
And Privacy, the Wearing-garb of one
Of those, tho' purchas'd by his Death, I'd give
Thee such Reward, as shou'd exceed thy Wish.

Alon. Conclude it done. Where shall I wait your
Lordship?

Gonf. At my Apartment: Use thy utmost Diligence;
And say I've not been seen—haste, good *Alonzo*.

So, this can hardly fail. *Alphonso* slain,
The greatest Obstacle is then remov'd.

Almeria widow'd, yet again may wed;
And I yet fix the Crown on *Garcia's* Head.

The End of the Fourth Act.

THE MOURNING BRIDE. 67

ACT V. SCENE I.

A Room of State.

KING, PEREZ, ALONZO.

K. **N**OT to be found? In an ill Hour he's absent.
None, say you, none? what, not the fa-
v'rite Eunuch?

Nor she herself, nor any of her Mutes,
Have yet requir'd Admittance?

Per. None, my Lord.

K. Is *Osmyn* so dispos'd as I commanded?

Per. Fast bound in double Chains, and at full
Length

He lies supine on Earth; with as much Ease
She might remove the Centre of this Earth,
As loose the Rivets of his Bonds.

K. 'Tis well.

[A Mute appears, and seeing the King retires.]

Ha! stop and seize that Mute; *Alonzo*, follow him.
Ent'ring he met my Eyes, and started back,
Frighted, and fumbling one Hand in his Bosom,
As to conceal th' Importance of his Errand.

[Alonzo follows him, and returns with a Paper.]

Alon. O bloody Proof of obstinate Fidelity!

K. What dost thou mean?

Alon. Soon as I seiz'd the Man;

He snatch'd from out his Bosom this—and strove
With rash and greedy Haste, at once to cram
The Morsel down his Throat. I catch'd his Arm,
And hardly wrench'd his Hand to wring it from him;
Which done, he drew his Poniard from his Side,
And on the Instant plung'd it in his Breast.

K. Remove the Body thence ere *Zara* see it.

Alon. I'll be so bold to borrow his Attire;

'Twill quit me of my Promise to *Gonzalez*.

SCENE

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SCENE II.

KING, PEREZ.

Per. Whate'er it is, the King's Complexion turns.

K. How's this? My mortal Foe beneath my Roof!

[Having read the Letter.

O, give me Patience, all ye Powers! no rather
Give me new Rage, implacable Revenge,
And trebled Fury—Ha! who's there?

Per. My Lord.

K. Hence, Slave! how dar'st thou 'bide, to watch
and pry

Into how poor a Thing a King descends;
How like thyself, when Passion treads him down?
Ha! stir not, on thy Life: For thou wert fix'd,
And planted here to see me gorge this Bait,
And lash against the Hook—By Heav'n, you're all
Rank Traitors; thou art with the rest combin'd;
Thou knew'st that *Osmyn* was *Alphonso*, knew'st
My Daughter privately with him conferr'd;
And wert the Spy and Pander to their Meeting.

Per. By all that's holy, I'm amaz'd—

K. Thou ly'st.

Thou art Accomplice too with *Zara*; here
Where she sets down—Still will I set thee free—

[Reading.

That somewhere is repeated—I have Power
O'er them that are thy Guards—Mark that, thou
Traitor.

Per. It was your Majesty's Command, I should
Obey her Order.—

K. *[Reading.]* —And still will I set

Thee free, *Alphonso*—Hell! curs'd, curs'd *Alphonso*!
False and perfidious *Zara*! Strumpet Daughter!
Away, be gone, thou feeble Boy, fond Love,
All Nature, Softness, Pity and Compassion,

This

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This Hour I throw ye off, and entertain
Fell Hate within my Breast, Revenge and Gall.
By Heav'n, I'll meet, and counterwork this Treachery.
Hark thee, Villain, Traitor—answer me, Slave.

Per. My Service has not merited those Titles.

K. Dar'st thou reply? Take that—thy Service?
thine? *[Strikes him.]*

What's thy whole Life, thy Soul, thy All, to my
One Moment's Ease? Hear my Command; and look
That thou obey, or Horror on thy Head.

Drench me thy Dagger in *Alphonso's* Heart.

Why dost thou start? Resolve, or—

Per. —Sir, I will.

K. 'Tis well—that when she comes to set him free,
His Teeth may grin, and mock at her Remorse.

[Perez going.]

—Stay thee—I've farther thought—I'll add to this,

And give her Eyes yet greater Disappointment:

When thou hast ended him, bring me his Robe;

And let the Cell where she'll expect to see him

Be darken'd, so as to amuse the Sight.

I'll be conducted thither—mark me well—

There with his Turbant, and his Robe array'd,

And laid along as he now lies supine,

I shall convict her to her Face of Falshood.

When for *Alphonso's* she shall take my Hand,

And breathe her Sighs upon my Lips for his,

Sudden I'll start, and dash her with her Guilt.

But see, she comes; I'll shun th' Encounter; thou,

Follow me, and give Heed to my Direction.

S C E N E III.

ZARA, SELIM.

Za. The Mute not yet return'd! ha, 'twas the
King!

The King that parted hence! frowning he went;

His

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His Eyes like Meteors roll'd, then darted down
Their red and angry Beams; as if his Sight
Wou'd, like the raging Dog-star, scorch the Earth,
And kindle Ruin in its Course. Dost think
He saw me?

Sel. Yes: But then, as if he thought
His Eyes had err'd, he hastily recall'd
Th' imperfect Look, and sternly turn'd away.

Za. Shun me when seen! I fear thou hast undone
me.

Thy shallow Artifice begets Suspicion,
And, like a Cobweb-Veil, but thinly shades
The Face of thy Design; alone disguising
What should have ne'er been seen; imperfect Mis-
chief!

Thou like the Adder, venomous and deaf,
Hast stung the Traveller; and, after, hear'st
Not his pursuing Voice; ev'n where thou think'st
To hide, the rustling Leaves and bended Grass
Confess, and point the Path which thou hast crept.
O Fate of Fools! officious in Contriving;
In Executing puzzled, lame and lost.

Sel. Avert it, Heav'n, that you should ever suffer
For my Defect; or that the Means which I
Devis'd to serve should ruin your Design!
Prescience is Heav'n's alone, not giv'n to Man.
If I have fail'd in what, as being Man,
I needs must fail: impute not as a Crime
My Nature's Want, but punish Nature in me:
I plead not for a Pardon and to live,
But to be punish'd and forgiven. Here, strike;
I bare my Breast to meet your just Revenge.

Za. I have not Leisure now to take so poor
A Forfeit as thy Life: Somewhat of high
And more important Fate requires my Thought.
When I've concluded on myself, if I
Think fit, I'll leave thee my Command to die.
Regard me well; and dare not to reply

To

THE MOURNING BRIDE. 71

To what I give in Charge ; for I'm resolv'd.
 Give Order, that the two remaining Mutes
 Attend me instantly, with each a Bowl
 Of such Ingredients mix'd, as will with Speed
 Benumn the living Faculties, and give
 Most easy and inevitable Death.
 Yes, *Osmyn*, yes ; be *Osmyn* or *Alphonso*,
 I'll give thee Freedom, if thou dar'st be free :
 Such Liberty as I embrace myself,
 Thou shalt partake. Since Fates no more afford ;
 I can but die with thee to keep my Word.

SCENE IV.

SCENE opening shews the Prison.

GONSALEZ alone, disguis'd like a Mute, with a Dagger.

Gonf. Nor Centinel, nor Guard ! the Doors unbarr'd !
 And all as still, as at the Noon of Night !
 Sure Death already has been busy here.
 There lies my Way, that Door too is unlock'd.

[Looks in.

Ha ! sure he sleeps—all's dark within, save what
 A Lamp, that feebly lifts a sickly Flame,
 By Fits reveals—his Face seems turn'd, to favour
 Th' Attempt : I'll steal, and do it unperceiv'd.
 What Noise ! Somebody coming ? 'st, *Alonzo* ?
 No body ? Sure he'll wait without—I wou'd
 'Twere done—I'll crawl, and sting him to the Heart :
 Then cast my Skin, and leave it there to answer it.

[Goes in.

SCENE V.

GARCIA, ALONZO.

Gar. Where ? where, *Alonzo* ? where's my Father ?
 where

The

72 THE MOURNING BRIDE.

The King? Confusion! all is on the Rout!
All's lost, all ruin'd by Surprize and Treachery.
Where, where is he? Why dost thou thus mislead me?

Alon. My Lord, he enter'd but a Moment since,
And cou'd not pass me unperceiv'd—What hoa!
My Lord, my Lord, what, hoa! My Lord *Gonsalez*!

SCENE VI.

GARCIA, ALONZO, GONSALEZ bloody.

Gonsf. Perdition choak your Clamours—whence this
Rudeness?

Garcia!

Gar. Perdition, Slavery, and Death,
Are entring now our Doors. Where is the King?
What means this Blood? and why this Face of Horror?

Gonsf. No matter—give me first to know the Cause
Of these your rash and ill-tim'd Exclamations.

Gar. The Eastern Gate is to the Foe betray'd,
Who, but for Heaps of Slain that choak the Passage,
Had enter'd long ere now, and borne down all
Before 'em, to the Palace Walls. Unless
The King in Person animate our Men
Granada's lost; and to confirm this Fear,
The Traitor *Perez*, and the Captive *Moor*,
Are thro' a Postern fled, and join the Foe.

Gonsf. Wou'd all were false as that; for whom you call
The *Moor*, is dead. That *Osmyn* was *Alphonso*;
In whose Heart's Blood this Poniard yet is warm

Gar. Impossible; for *Osmyn* was, while flying,
Pronounc'd aloud by *Perez* for *Alphonso*.

Gonsf. Enter that Chamber, and convince your Eyes,
How much Report has wrong'd your easy Faith.

[*Garcia goes in.*]

Alon. My Lord, for certain Truth *Perez* is fled;
And has declar'd the Cause of his Revolt,
Was to revenge a Blow the King had giv'n him.

Gar.

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Gar. [*returning.*] Ruin and Horror! O Heart-wounding Sight!

Gonf. What says my Son? what Ruin? ha? what Horror?

Gar. Blasted my Eyes, and speechless be my Tongue,
Rather than or to see, or to relate

This Deed—O dire Mistake! O fatal Blow!

The King—

Gonf. Alon. The King!

Gar. Dead, weltring, drown'd in Blood.
See, see, attir'd like *Osmyn*, where he lies.

[*They look in.*]

O whence, or how, or wherefore was this done?

But what imports the Manner, or the Cause?

Nothing remains to do, or to require,

But that we all should turn our Swords against

Ourselves, and expiate with our own his Blood.

Gonf. O Wretch! O curs'd, and rash, deluded Fool!

On me, on me, turn your avenging Sword.

I, who have spilt my Royal Master's Blood,

Shou'd make Atonement by a Death as horrid;

And fall beneath the Hand of my own Son.

Gar. Ha! what? atone this Murder with a greater!

The Horror of that Thought has damp'd my Rage.

The Earth already groans to bear this Deed;

Oppress her not, nor think to stain her Face

With more unnatural Blood. Murder my Father!

Better with this to rip up my own Bowels,

And bathe it to the Hilt, in far less damnable

Self-Murder.

Gonf. O my Son! from the blind Dotage

Of a Father's Fondness these Ills arose;

For thee I've been ambitious, base, and bloody:

For thee I've plung'd into this Sea of Sin;

Stemming the Tide with only one weak Hand,

While t'other bore the Crown (to wreath thy Brow)

Whose Weight has sunk me ere I reach'd the Shore.

VOL. II.

D.

Gar.

74 THE MOURNING BRIDE.

Gar. Fatal Ambition ! Hark ! the Foe is enter'd :
[*Shout.*

The Shrillness of that Shout speaks 'em at Hand.
We have no Time to search into the Cause
Of this surprising and most fatal Error.
What's to be done ? the King's Death known, will strike
The few remaining Soldiers with Despair,
And make 'em yield to Mercy of the Conqueror.

Alon. My Lord, I've thought how to conceal the Body;
Require me not to tell the Means, 'till done,
Lest you forbid what then you may approve.

[*Goes in. Shout.*

Gonf. They shout again ! Whate'er he means to do,
'Twere fit the Soldiers were amus'd with Hopes :
And in the mean Time fed with Expectation
'To see the King in Person at their Head.

Gar. Were it a Truth, I fear 'tis now too late.
But I'll omit no Care, nor Haste ; and try
Or to repel their Force, or bravely die.

S C E N E VII.

GONSALEZ, ALONZO.

Gonf. What hast thou done, *Alonzo* ?

Alon. Such a Deed

As but an Hour ago I'd not have done,
Tho' for the Crown of universal Empire.
But what are Kings reduc'd to common Clay ?
Or who can wound the Dead ?—I've from the Body
Sever'd the Head, and in an obscure Corner
Dispos'd it, muffled in the Mute's Attire,
Leaving to View of them that enter next,
Alone the undistinguishable Trunk :
Which may be still mistaken by the Guards
For *Osmyn*, if in seeking for the King
They chance to find it.

Gonf. 'Twas an Act of Horror ;

And

THE MOURNING BRIDE. 75

And of a Piece with this Day's dire Misdeeds.
 But 'tis no Time to ponder or repent.
 Haste thee, *Alonzo*, haste thee hence with Speed,
 To aid my Son, I'll follow with the last
 Reserve, to re-inforce his Arms: At least,
 I shall make good, and shelter his Retreat.

SCENE VIII.

ZARA, followed by SELIM, and two Mutes bearing the Bowls.

Za. Silence and Solitude are ev'ry where!
 Thro' all the gloomy Ways and iron Doors
 That hither lead, nor human Face nor Voice
 Is seen or heard. A dreadful Din was wont
 To grate the Sense, when enter'd here; from Groans
 And Howls of Slaves condemn'd, from Clink of Chains,
 And Crash of rusty Bars and creaking Hinges:
 And ever and anon the Sight was dash'd
 With frightful Faces, and the meagre Locks
 Of grim and ghastly Executioners.
 Yet more this Stilness terrifies my Soul,
 Than did that Scene of complicated Horrors.
 It may be, that the Cause of this my Errand
 And Purpose, being chang'd from Life to Death,
 Has also wrought this chilling Change of Temper.
 Or does my Heart bode more? what can it more
 Than Death?—

Let 'em set down the Bowls, and warn *Alphonso*
 That I am here—so. You return and find

[Mutes going in.]

The King; tell him, what he requir'd, I've done,
 And wait his coming to approve the Deed.

SCENE IX.

ZARA and Mutes.

Za. What have you seen? Ha! wherefore stare you
 thus, *[The Mutes return, and look affrighted.]*

76 THE MOURNING BRIDE.

With haggard Eyes? why are your Arms across?
Your heavy and desponding Heads hung down?
Why is't you more than speak in these sad Signs?
Give me more ample Knowledge of this Mourning.

[They go to the Scene, which opening she perceives the Body.]

Ha! prostrate! bloody! headless! O—I'm lost.
O *Osmyn*! O *Alphonso*! Cruel Fate!
Cruel, cruel, O more than killing Object!
I came prepared to die, and see thee die—
Nay, came prepar'd myself to give thee Death—
But cannot bear to find thee thus, my *Osmyn*—
O this accurs'd, this base, this treach'rous King!

S C E N E X.

ZARA, SELIM.

Sel. I've sought in vain, for no where can the King
Be found—

Za. Get thee to Hell, and seek him there. *[Stabs him.]*
His hellish Rage had wanted Means to act,
But for thy fatal and pernicious Counsel.

Sel. You thought it better then—but I'm rewarded.
The Mute you sent, by some Mischance was seen,
And forc'd to yield your Letter with his Life:
I found the dead and bloody Body stripp'd—
My Tongue falters, and my Voice fails—I sink—
Drink not the Poison—for *Alphonso* is— *[Dies.]*

Za. As thou art now—and I shall quickly be.
'Tis not that he is dead; for 'twas decreed
We both should die. Nor is't that I survive;
I have a certain Remedy for that.
But oh, he dy'd, unknowing in my Heart.
He knew I lov'd, but knew not to what Height:
Nor that I meant to fall before his Eyes,
A Martyr and a Victim to my Vows:
Insensible of this last Proof he's gone.
Yet Fate alone can rob his mortal Part
Of Sense; his Soul still sees, and knows each Purpose,
And fix'd Event of my persisting Faith.

Then,

THE MOURNING BRIDE. 77

Then, wherefore do I pause?—give me the Bowl.

[A Mute kneels and gives one of the Bowls.]

Hover a Moment, yet, thou gentle Spirit,
Soul of my Love, and I will wait thy Flight.
This to our mutual Bliss when join'd above. *[Drinks.]*
O friendly Draught, already in my Heart.
Cold, cold; my Veins are Icicles and Frost.
I'll creep into his Bosom, lay me there;
Cover us close—or I shall chill his Breast,
And fright him from my Arms—See, see, he slides
Still further from me; look, he hides his Face,
I cannot feel it—quite beyond my reach.
O now he's gone, and all is dark— *[Dies.]*

[The Mutes kneel and mourn over her.]

SCENE XI,

ALMERIA, LEONORA, MUTES, &c.

Alm. O let me seek him in this horrid Cell;
For in the Tomb, or Prison, I alone
Must hope to find him.

Leon. Heav'ns! what dismal Scene
Of Death is this? The Eunuch *Selim* slain!

Alm. Shew me, for I am come in search of Death;
But want a Guide; for Tears have dimm'd my Sight.

Leon. Alas, a little farther, and behold
Zara all pale and dead! two frightful Men,
Who seem the Murderers, kneel weeping by:
Feeling Remorse too late for what they've done.
But O forbear—lift up your Eyes no more;
But haste away, fly from this fatal Place,
Where Miseries are multiply'd; return,
Return and look not on; for there's a Dagger
Ready to stab the Sight, and make your Eyes
Rain Blood—

Alm. O I foreknow, foresee that Object.
Is it at last then so? Is he then dead?

78 THE MOURNING BRIDE.

What dead at last, quite, quite, for ever dead ;
 There, there I see him ; there he lies, the Blood
 Yet bubbling from his Wounds—O more than savage!
 Had they, or Hearts, or Eyes that did this Deed ?
 Cou'd Eyes endure to guide such cruel Hands ?
 Are not my Eyes guilty alike with theirs,
 That thus can gaze, and yet not turn to Stone ?
 —I do not weep ! The Springs of Tears are dry'd ;
 And of a sudden I am calm, as if
 All Things were well ; and yet my Husband's murder'd !
 Yes, yes, I know to mourn ! I'll sluice this Heart,
 The Source of Woe, and let the Torrent loose.
 —Those Men have left to weep ! they look on me !
 I hope they murder all on whom they look.
 Behold me well ; your bloody Hands have err'd,
 And wrongfully have slain those Innocents :
 I am the Sacrifice design'd to bleed ;
 And come prepar'd to yield my Throat—they shake
 Their Heads, in sign of Grief and Innocence !

[*They point at the Bowl on the Ground.*
 And point ! what mean they ? Ha ! a Cup. O well
 I understand what Med'cine has been here.
 O noble Thirst ! yet greedy, to drink all—
 —Oh for another Draught of Death—What mean they ?

[*They point at the other Cup.*
 Ha ! point again ? 'Tis there, and full I hope.
 Thanks to the liberal Hand that fill'd thee thus ;
 I'll drink my glad Acknowledgment—

Leon. O hold
 For Mercy's sake ; upon my Knee I beg—
Alm. With thee the kneeling World shou'd beg in
 vain.

Seest thou not there ? behold who prostrate lies,
 And pleads against thee ? who shall then prevail ?
 Yet I will take a cold and parting Leave,
 From his pale Lips ; I'll kiss him, ere I drink,
 Lest the rank Juice shou'd blister on my Mouth,
 And stain the Colour of my last Adieu.

Horror !

THE MOURNING BRIDE. 79

Horror! a headless Trunk! nor Lips nor Face,
[Coming nearer the Body, starts and lets fall the Cup.
 But spouting Veins, and mangled Flesh! O, oh!—

SCENE *the last.*

ALMERIA, LEONORA, ALPHONSO, HELI, PEREZ,
with GARCIA Prisoner, Guards and Attendants.

Alph. Away, stand off, where is she? let me fly,
 Save her from Death; and snatch her to my Heart.

Alm. Oh!—

Alph. Forbear; my Arms alone shall hold her up,
 Warm her to Life, and wake her into Gladness.
 O let me talk to thy reviving Sense,
 The Words of Joy and Peace; warm thy cold Beauties,
 With the new-flushing Ardour of my Cheek;
 Into thy Lips, pour the soft trickling Balm
 Of cordial Sighs; and reinspire thy Bosom
 With the Breath of Love. Shine, awake, *Almeria*,
 Give a new Birth to thy long-shaded Eyes,
 Then double on the Day reflected Light.

Alm. Where am I? Heav'n! what does this Dream
 intend?

Alph. O may'st thou never dream of less Delight,
 Nor ever wake to less substantial Joys.

Alm. Give me again from Death! O all ye Pow'rs,
 Confirm this Miracle! Can I believe
 My Sight, against my Sight? and shall I trust
 That Sense, which in one Instant shews him dead
 And living? Yes, I will; I've been abus'd
 With Apparitions, and affrighting Phantoms:
 This is my Lord, my Life, my only Husband;
 I have him now, and we no more will part.
 My Father too shall have Compassion—

Alph. O my Heart's Comfort; 'tis not giv'n to this
 Frail Life, to be entirely blest'd. Ev'n now,
 In this extremest Joy my Soul can taste,

80 THE MOURNING BRIDE.

Yet am I dash'd to think that thou must weep ;
Thy Father fell, where he design'd my Death.
Gonzalez and *Alonzo*, both of Wounds
Expiring, have with their last Breath confess'd
The just Decree of Heav'n, which on themselves
Has turn'd their own most bloody Purposes.
Nay, I must grant, 'tis fit you shou'd be thus—

[*She weeps.*]

Let 'em remove the Body from her Sight.
Ill-fated *Zara* ! Ha ! a Cup ? Alas !
Thy Error then is plain ; but I were Flint
Not to o'erflow in Tribute to thy Memory.
O *Garcia* !—

Whose Virtue has renounc'd thy Father's Crimes,
Seest thou, how just the Hand of Heav'n has been ?
Let us who thro' our Innocence survive,
Still in the Paths of Honour persevere,
And not, from past or present Ills despair :
For Blessings ever wait on virtuous Deeds ;
And tho' a late, a sure Reward succeeds.

[*Exeunt Omnes.*]

EPI.

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E P I L O G U E.

Spoken by Mrs. BRACEGIRDLE.

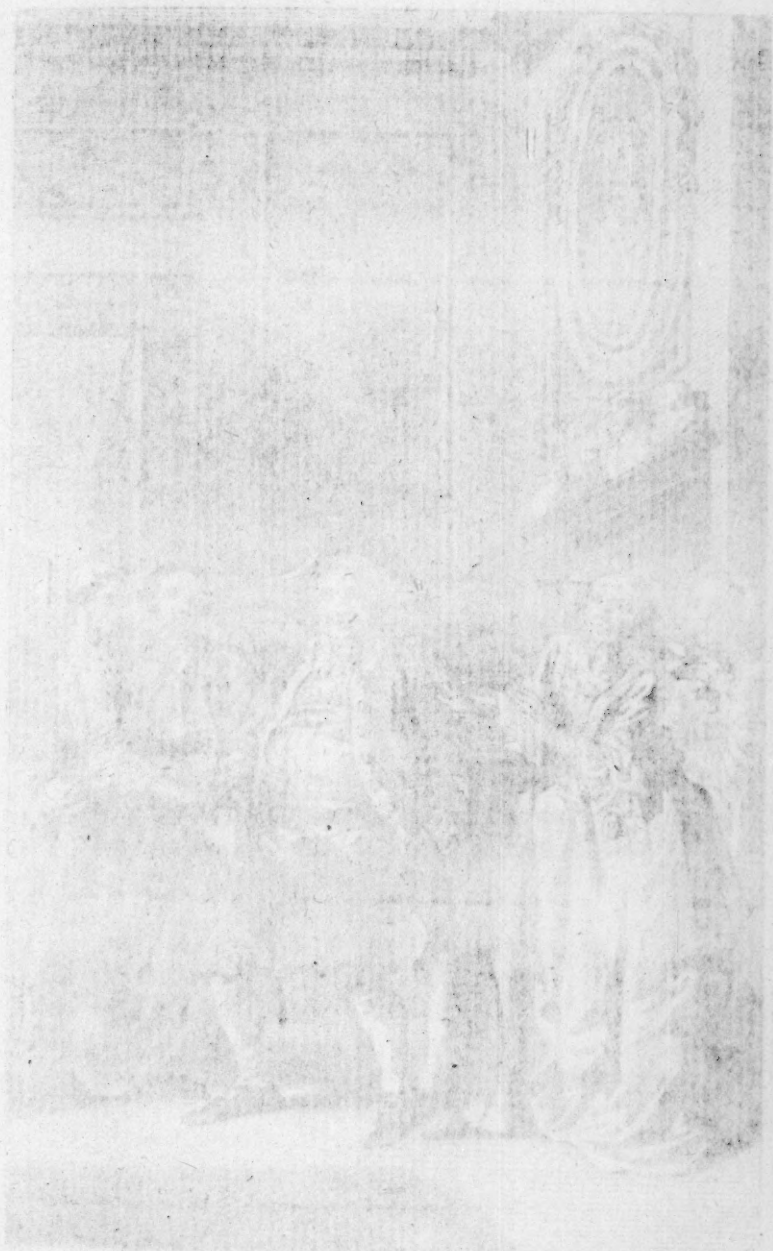
THE Tragedy thus done, I am, you know,
 No more a Princess, but in statu quo:
 And now as unconcern'd this Mourning wear,
 As if indeed a Widow, or an Heir.
 I've Leisure, now, to mark your sev'ral Faces,
 And know each Critick by his four Grimaces.
 To poison Plays, I see them where they sit,
 Scatter'd, like Ratbane, up and down the Pit;
 While others watch like Parish-searchers, hir'd
 To tell of what Disease the Play expir'd.
 O with what Joy they run, to spread the News
 Of a damn'd Poet, and departed Muse!
 But if he 'scape, with what Regret they'r seiz'd!
 And how they're disappointed, when they're pleas'd!
 Criticks to Plays for the same End resort,
 That Surgeons wait on Trials in a Court;
 For Innocence condemn'd they've no Respect,
 Provided they've a Body to dissect,
 As Sussex Men, that dwell upon the Shoar,
 Look out when Storms arise, and Billows roar,
 Devoutly praying, with uplifted Hands,
 That some well-laden Ship may strike the Sands;
 To whose rich Cargo they may make Pretence,
 And fatten on the Spoils of Providence:

So Criticks throng to see a new Play split,
 And thrive and prosper on the Wrecks of Wit.
 Small Hope our Poet from these Prospects draws;
 And therefore to the Fair commends his Cause.
 Your tender Hearts to Mercy are inclin'd,
 With whom, he hopes, this Play will Favour find,
 Which was an Off'ring to the Sex design'd.

}

Spoken by Mrs. BRACEGIRDLE.

THE PLEASANTEST OF ALL, I am, your Grace,
 The most a Poet can, and in this way
 Had now an answer to that pleasing question,
 First, whether a Poet, or an Actor, was
 I to choose, now, to make your Grace and I
 And know each Critick by our own
 To please the Play, I be then what they fit.
 Scattered, like Rainbows, up and down the Pit;
 To bid others watch like Partridge-hounds, but I
 To tell of whom I think the Play is fit.
 O words about the Play, to please the Men
 Of a hand's Port, and a goodly Wit!
 But if he says, with about Regret, let's see
 And how they're disappointed, under the
 Critics to Play for the same End report,
 That dangerous words on Poets is a Count;
 For Innocence condemn'd, they're no Report,
 I provided they're a Play to please,
 As Suffer Men, then dwell upon the scene,
 Look out upon the scene, and witness every
 Pleasure to be seen, with all the scene,
 That some will, when they see the scene,
 To make the scene, they make the scene,
 And fall on the scene of the scene.



Shelton of the North



F. Hayman inv. & del.

C. Grignion sculp.

The Way of the World.

THE
WAY OF THE WORLD,
A
COMEDY.

Audire est Operæ pretium, procedere rectè

Qui mæchis non vultis—

Hor. Sat. 2. l. r.

—Metuat doti deprensa.—

ibid.

1952

To the Right Honourable

R. A. L. P. H.
EARL OF MONTAGUE, &c.

MY LORD,

WHETHER the World will arraign me of Vanity, or not, that I have presumed to dedicate this Comedy to Your Lordship, I am yet in Doubt; though it may be it is some Degree of Vanity even to doubt of it. One who has at any Time had the Honour of Your Lordship's Conversation, cannot be supposed to think very meanly of that which he would prefer to your Perusal: Yet it were to incur the Imputation of too much Sufficiency, to pretend to such a Merit as might abide the Test of Your Lordship's Censure.

Whatever Value may be wanting to this Play while it is mine, will be sufficiently made up to it, when it is once become Your Lordship's; and it is my Security, that I cannot have over-rated it more by my

my Dedication, than Your Lordship will dignify it by Your Patronage.

That it succeeded on the Stage, was almost beyond my Expectation; for but little of it was prepared for that general Taste which seems now to be predominant in the Palates of our Audience.

Those Characters which are meant to be ridiculed in most of our Comedies, are of Fools so gross, that, in my humble Opinion, they should rather disturb than divert the well-natured and reflecting Part of an Audience; they are rather Objects of Charity than Contempt; and instead of moving our Mirth, they ought very often to excite our Compassion.

This Reflection moved me to design some Characters, which should appear ridiculous, not so much through a natural Folly (which is incorrigible, and therefore not proper for the Stage) as through an affected Wit; a Wit, which at the same time that it is affected, is also false. As there is some Difficulty in the Formation of a Character of this Nature, so there is some Hazard which attends the Progress of its Success upon the Stage: For many come to a Play, so over-charged with Criticism, that they very often let fly their Censure, when through their Rashness they have mistaken their Aim. This I had Occasion lately to observe: For this Play had been acted two or three Days, before some of these hasty Judges could find the Leisure to distinguish betwixt the Character of a *Witwoud* and a *Truewit*.

I must beg Your Lordship's Pardon for this Digression from the true Course of this Epistle; but that it may not seem altogether impertinent, I beg, that I may plead the Occasion of it, in Part of that Excuse of which I stand in need, for recommending
 2 this

this Comedy to Your Protection. It is only by the Countenance of Your Lordship, and the *Few* so qualified, that such who write with Care and Pains can hope to be distinguished : For the prostituted Name of *Poet* promiscuously levels all that bear it.

Terence, the most correct Writer in the World, had a *Scipio* and a *Lelius*, if not to assist him, at least to support him in his Reputation : And notwithstanding his extraordinary Merit, it may be, their Countenance was not more than necessary.

The Purity of his Stile, the Delicacy of his Turns, and the Justness of his Characters, were all of them Beauties, which the greater Part of his Audience were incapable of tasting : Some of the coarsest Strokes of *Plautus*, so severely censured by *Horace*, were more likely to affect the Multitude ; such, who come with Expectation to laugh at the last Act of a Play, and are better entertained with two or three unseasonable Jest, than with the artful Solution of the *Fable*.

As *Terence* excelled in his Performances, so had he great Advantages to encourage his Undertakings ; for he built most on the Foundations of *Menander* : His Plots were generally modelled, and his Characters ready drawn to his Hand. He copied *Menander* ; and *Menander* had no less Light in the Formation of his Characters, from the Observations of *Theophrastus*, of whom he was a Disciple ; and *Theophrastus* it is known was not only the Disciple, but the immediate Successor of *Aristotle*, the first and greatest Judge of Poetry. These were great Models to design by ; and the further Advantage which *Terence* possessed, towards giving his Plays the due Ornaments of Purity of Stile, and Justness of Manners, was not less considerable, from the Freedom of Conversation, which was permitted him with *Lelius* and *Scipio*, two of the greatest

greatest and most polite Men of his Age. And indeed, the Privilege of such a Conversation, is the only certain Means of attaining to the Perfection of Dialogue.

If it has happened in any Part of this Comedy, that I have gained a Turn of Stile, or Expression more correct, or at least more corrigible than in those which I have formerly written, I must with equal Pride and Gratitude ascribe it to the Honour of Your Lordship's admitting me into Your Conversation, and that of a Society where every body else was so well worthy of You, in Your Retirement last Summer from the Town; for it was immediately after that this Comedy was written. If I have failed in my Performance, it is only to be regretted, where there were so many, not inferior either to a *Scipio* or a *Lelius*, that there should be one wanting, equal in Capacity to a *Terence*.

If I am not mistaken, Poetry is almost the only Art, which has not yet laid Claim to Your Lordship's Patronage. Architecture and Painting, to the great Honour of our Country, have flourished under Your Influence and Protection. In the mean Time, Poetry, the eldest Sister of all Arts, and Parent of most, seems to have resigned her Birth-right, by having neglected to pay her Duty to Your Lordship; and by permitting others of a later Extraction to prepossess that Place in Your Esteem, to which none can pretend a better Title. Poetry, in its Nature, is sacred to the Good and Great; the Relation between them is reciprocal, and they are ever propitious to it. It is the Privilege of Poetry to address to them, and it is their Prerogative alone to give it Protection.

This received Maxim is a general Apology for all Writers who consecrate their Labours to great Men:

But

But I could wish, at this Time, that this Address were exempted from the common Pretence of all Dedications; and that as I can distinguish Your Lordship even among the most Deserving, so this Offering might become remarkable by some particular Instance of Respect, which should assure Your Lordship, that I am, with all due Sense of Your extreme Worthiness and Humanity,

MY LORD,

Your Lordship's most Obedient

and most Obligated Humble Servant,

WILLIAM CONGREVE.

T O
Mr. CONGREVE,

Occasioned by his

C O M E D Y

CALLED THE

WAY OF THE WORLD.

WHEN Pleasure's falling to the low Delight,
In the vain Joys of the uncertain Sight;
No Sense of Wit when rude Spectators know,
But in distorted Gesturè, Farce and Show:
How could, great Author, your aspiring Mind
Dare to write only to the Few refin'd!
Yet tho' that nice Ambition you pursue,
'Tis not in Congreve's Power to please but few.
Implicitly devoted to his Fame,
Well-dress'd Barbarians know his awful Name;
Tho' senseless they're of Mirth, but when they laugh,
As they feel Wine, but when, 'till drunk, they quaff.

On you, from Fate, a lavish Portion fell
In ev'ry Way of Writing to excel.
Your Muse Applause to Arabella brings,
In Notes as sweet as Arabella sings.
Whene'er you draw an undissembled Woe,
With sweet Distress your rural Numbers flow.
Pastora's the Complaint of ev'ry Swain,
Pastora still the Echo of the Plain!

Or

Or if your Muse describe, with warming Force,
 The wounded Frenchman falling from his Horse;
 And her own William glorious in the Strife,
 Bestowing on the prostrate Foe his Life:
 You the great Act as gen'rously rehearse,
 And all the English Fury's in your Verse.
 By your selected Scenes, and handsome Choice,
 Ennobled Comedy exalts her Voice;
 You check unjust Esteem and fend Desire,
 And teach to scorn, what else we should admire;
 The just Impression taught by you we bear,
 The Player acts the World, the World the Play'r;
 Whom still that World unjustly disesteems,
 Tho' he, alone, professes what he seems:
 But when your Muse assumes her Tragick Part,
 She conquers and she reigns in ev'ry Heart;
 To mourn with her Men cheat their private Woe,
 And gen'rous Pity's all the Grief they know:
 The Widow, who, impatient of Delay,
 From the Town-joys must mask it to the Play,
 Joins with your Mourning Bride's resistless Moan,
 And weeps a Loss she sigh'd, when her own;
 You give us Torment, and you give us Ease,
 And vary our Afflictions as you please.
 Is not a Heart so kind as yours in Pain,
 To load your Friends with Cares you only feign;
 Your Friends in Grief, compos'd yourself, to leave?
 But 'tis the only Way you'll e'er deceive.
 Then still, great Sir, your moving Pow'r employ,
 To lull our Sorrow, and correct our Joy.

R. STEELE.

P R O L O G U E

Spoken by Mr. BETTERTON.

*O*F those few Fools, who with ill Stars are curst,
 Sure scribbling Fools, call'd Poets, fare the worst:
 For they're a Sort of Fools which Fortune makes,
 And after she has made 'em Fools, forsakes.
 With Nature's Oafs 'tis quite a diff'rent Case,
 For Fortune favours all her Idiot-Race:
 In her own Nest the Cuckow-Eggs we find,
 O'er which she broods to hatch the Changling-Kind.
 No Portion for her own she has to spare,
 So much she doats on her adopted Care.

Poets are Bubbles, by the Town drawn in,
 Suffer'd at first some trifling Stakes to win:
 But what unequal Hazards do they run!
 Each Time they write they venture all they've won:
 The Squire that's butter'd still, is sure to be undone. }
 This Author, heretofore, has found your Favour,
 But pleads no Merit from his past Behaviour.
 To build on that might prove a vain Presumption,
 Shou'd Grants to Poets made, admit Resumption:
 And in Parnassus he must lose his Seat,
 If that be found a forfeited Estate.

He owns, with Toil, he wrought the following Scenes,
 But if they're naught ne'er spare him for his Pains:
 Damn him the more; have no Commiseration
 For Dulness on mature Deliberation.
 He swears he'll not resent one hiss'd-off Scene,
 Nor, like those peevish Wits, his Play maintain,
 Who, to assert their Sense, your Taste arraign. }

Some

*Some Plot we think he has, and some new Thought ;
 Some Humour too, no Farce ; but that's a Fault.
 Satire, he thinks, you ought not to expect ;
 For so reform'd a Town, who dares correct ?
 To please, this Time, has been his sole Pretence,
 He'll not instruct, lest it shou'd give Offence.
 Shou'd he by Chance a Knave or Fool expose,
 That hurts none here, sure here are none of those.
 In short, our Play shall (with your Leave to shew it)
 Give you one Instance of a passive Poet,
 Who to your Judgments yields all Resignation ;
 So save or damn, after your own Discretion.*

DRAMATIS

DRAMATIS PERSONÆ.

1774.

M E N.

<i>Fainall</i> , in Love with Mrs. <i>Marwood</i> ,	Mr. <i>Reddish</i>
<i>Mirabell</i> , in Love with Mrs. <i>Millamant</i> ,	Mr. <i>Jefferson</i>
<i>Witwoud</i> , }	Followers of <i>Millamant</i> , {
<i>Petulant</i> , }	Mr. <i>King</i>
Sir <i>Wilful Witwoud</i> , half Brother to	Mr. <i>Baddeley</i>
<i>Witwoud</i> , and Nephew to Lady	Mr. <i>Rates</i>
<i>Wishfort</i> - - - - -	
<i>Waitwell</i> , Servant to <i>Mirabell</i> ,	Mr. <i>Parsons</i>

W O M E N.

Lady <i>Wishfort</i> , Enemy to <i>Mirabell</i> , for	} Mrs. <i>Hopkins</i>
having falsely pretended Love to her,	
Mrs. <i>Millamant</i> , a fine Lady, Niece to	} Mrs. <i>Abington</i>
Lady <i>Wishfort</i> , and loves <i>Mirabell</i> ,	
Mrs. <i>Marwood</i> , Friend to Mr. <i>Fainall</i> ,	} Miss <i>Young</i>
and likes <i>Mirabell</i> ,	
Mrs. <i>Fainall</i> , Daughter to Lady <i>Wish-</i>	} Mrs. <i>Jefferson</i>
<i>fort</i> , and Wife to <i>Fainall</i> , formerly	
Friend to <i>Mirabell</i> ,	
<i>Foible</i> , Woman to Lady <i>Wishfort</i> ,	Mrs. <i>Davies</i>
<i>Mincing</i> , Woman to Mrs. <i>Millamant</i> .	

Dancers, Footmen, and Attendants.

SCENE, LONDON.

The Time equal to that of the Presentation.

THE

THE WAY OF THE WORLD.

ACT I. SCENE I.

A Chocolate-house.

MIRABELL *and* FAINALL (*rising from Cards.*)
BETTY *waiting.*

Mir. **Y**OU are a fortunate Man, Mr. Fainall.
Fain. Have we done?

Mir. What you please. I'll play on to entertain you.

Fain. No, I'll give you your Revenge another Time, when you are not so indifferent; you are thinking of something else now, and play too negligently; the Coldness of a losing Gamester lessens the Pleasure of the Winter. I'd no more play with a Man that slighted his ill Fortune, than I'd make Love to a Woman who undervalu'd the Loss of her Reputation.

Mir. You have a Taste extremely delicate, and are for refining on your Pleasures.

Fain. Pr'ythee, why so reserv'd? Something has put you out of Humour.

Mir. Not at all: I happen to be grave To-day; and you are gay: that's all.

Fain. Confess, Millamant and you quarrell'd last Night, after I left you; my fair Cousin has some Humours that wou'd tempt the Patience of a Stoic. What, some Coxcomb came in, and was well receiv'd by her, while you were by.

Mir. Witwoud and Petulant; and what was worse,

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E

her

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her Aunt, your Wife's Mother, my evil Genius ; or to sum up all in her own Name, my old Lady *Wishfort* came in—

Fain. O there it is then—She has a lasting Passion for you, and with Reason.—What, then my Wife was there ?

Mir. Yes, and Mrs. *Marwood* and three or four more, whom I never saw before ; seeing me, they all put on their grave Faces, whisper'd one another ; then complain'd aloud of the Vapours, and after fell into a profound Silence.

Fain. They had a Mind to be rid of you.

Mir. For which Reason I resolv'd not to stir. At last the good old Lady broke thro' her painful Taciturnity, with an Invective against long Visits. I would not have understood her, but *Millamant* joining in the Argument, I rose, and with a constrain'd Smile told her, I thought Nothing was so easy as to know when a Visit began to be troublesome. She red-dend, and I withdrew without expecting her Reply.

Fain. You were to blame to resent what she spoke only in Compliance with her Aunt.

Mir. She is more Mistress of herself, than to be under the Necessity of such a Resignation.

Fain. What ? tho' half her Fortune depends upon her marrying with my Lady's Approbation ?

Mir. I was then in such a Humour, that I shou'd have been better pleas'd if she had been less discreet.

Fain. Now I remember, I wonder not they were weary of you. Last Night was one of their Cabal-nights ; they have 'em three Times a Week, and meet, by Turns, at one another's Apartments, where they come together like the Coroner's Inquest, to sit upon the murder'd Reputations of the Week. You and I are excluded ; and it was once propos'd that all the male Sex shou'd be excepted ; but somebody mov'd that to avoid Scandal there might be one Man

of

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of the Community; upon which Motion *Witwoud* and *Petulant* were enroll'd Members.

Mir. And who may have been the Foundress of this Sect? My Lady *Wishfort*, I warrant, who publishes her Detestation of Mankind; and full of the Vigour of fifty-five, declares for a Friend and *Ratafia*; and let Posterity shift for itself, she'll breed no more.

Fain. The Discovery of your sham Addresses to her, to conceal your Love to her Niece, has provok'd this Separation: Had you dissembled better, Things might have continu'd in the State of Nature.

Mir. I did as much as Man cou'd, with any reasonable Conscience; I proceeded to the very last Act of Flattery with her, and was guilty of a Song in her Commendation. Nay, I got a Friend to put her into a Lampoon, and complement her with the Imputation of an Affair with a young Fellow, which I carry'd so far, that I told her the malicious Town took Notice that she was grown fat of a sudden; and when she lay-in of a Dropsy, persuaded her she was reported to be in Labour. The Devil's in't, if an old Woman is to be flatter'd further, unless a Man shou'd endeavour downright personally to debauch her; and that my Virtue forbade me. But for the Discovery of this Amour, I am indebted to your Friend, or your Wife's Friend, Mrs. *Marwood*.

Fain. What shou'd provoke her to be your Enemy, unless she has made you Advances, which you have slighted? Women do not easily forgive Omissions of that Nature.

Mir. She was always civil to me, 'till of late. I confess I am not one of those Coxcombs who are apt to interpret a Woman's good Manners to her Prejudice; and think that she who does not refuse 'em ev'ry Thing, can refuse 'em Nothing.

Fain. You are a gallant Man, *Mirabell*; and tho' you may have Cruelty enough, not to satisfy a Lady's Longing; you have too much Generosity, not to be

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tender of her Honour. Yet you speak with an Indifference which seems to be affected; and confesses you are conscious of a Negligence.

Mir. You pursue the Argument with a Distrust that seems to be unaffected, and confesses that you are conscious of a Concern for which the Lady is more indebted to you, than is your Wife.

Fain. Fie, fie, Friend; if you grow censorious I must leave you;—I'll look upon the Gamesters in the next Room.

Mir. Who are they?

Fain. *Petulant and Witwoud*—Bring me some Chocolate.

Mir. Betty, what says your Clock?

Betty. Turn'd of the last canonical Hour, Sir.

Mir. How pertinently the Jade answers me! Ha? almost one a Clock! [*Looking on his Watch,*] O, y'are come—

S C E N E II.

MIRABELL and FOOTMAN.

Mir. Well; is the grand Affair over? You have been something tedious.

Ser. Sir, there's such Coupling at *Pancras*, that they stand behind one another, as 'twere in a Country Dance. Ours was the last Couple to lead up; and no Hopes appearing of Dispatch, besides, the Parson growing hoarse, we were afraid his Lungs wou'd have fail'd before it came to our Turn; so we drove round to *Duke's-Place*; and there they were rivetted in a Trice.

Mir. So, so, you are sure they are married.

Ser. Married and bedded, Sir: I am Witness.

Mir. Have you the Certificate?

Ser. Here it is, Sir.

Mir.

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Mir. Has the Taylor brought *Waitwell's* Cloaths home, and the new Liveries?

Ser. Yes, Sir.

Mir. That's well. Do you go home again, d'ye, hear, and adjourn the Consummation 'till further Order; bid *Waitwell* shake his Ears, and Dame *Partlet* ruffle up her Feathers, and meet me at one o' Clock by *Rosamond's* Pond; that I may see her before she returns to her Lady: And as you tender your Ears be secret.

SCENE III.

MIRABELL, FAINALL, BETTY.

Fain. Joy of your Success, *Mirabell*; you look pleas'd.

Mir. Ay; I have been engag'd in a Matter of some Sort of Mirth, which is not yet ripe for Discovery. I am glad this is not a Cabal-night. I wonder, *Fainall*, that you who are married, and of Consequence should be discreet, will suffer your Wife to be of such a Party.

Fain. Faith, I am not jealous. Besides, most who are engag'd are Women and Relations; and for the Men, they are of a Kind too contemptible to give Scandal.

Mir. I am of another Opinion. The greater the Coxcomb, always the more the Scandal: For a Woman who is not a Fool, can have but one Reason for associating with a Man who is one.

Fain. Are you jealous as often as you see *Witwoud* entertain'd by *Millamant*?

Mir. Of her Understanding I am, if not of her Person.

Fain. You do her Wrong; for to give her her Due, she has Wit.

Mir. She has Beauty enough to make any Man think

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think so; and Complaisance enough not to contradict him who shall tell her so.

Fain. For a passionate Lover, methinks you are a Man somewhat too discerning in the Failings of your Mistress.

Mir. And for a discerning Man, somewhat too passionate a Lover; for I like her with all her Faults; nay, like her for her Faults. Her Follies are so natural, or so artful, that they become her; and those Affectations which in another Woman wou'd be odious, serve but to make her more agreeable. I'll tell thee, *Fainall*, she once us'd me with that Insolence, that in Revenge I took her to pieces; sifted her, and separated her Failings; I study'd 'em, and got 'em by Rote. The Catalogue was so large, that I was not without Hopes, one Day or other, to hate her heartily: To which End I so us'd myself to think of 'em, that at length, contrary to my Design and Expectation, they gave me ev'ry Hour less Disturbance: 'till in a few Days it became habitual to me, to remember 'em without being displeas'd. They are now grown as familiar to me as my own Frailties; and in all Probability in a little Time longer I shall like 'em as well.

Fain. Marry her, marry her; be half as well acquainted with her Charms, as you are with her Defects, and my Life on't, you are your own Man again.

Mir. Say you so?

Fain. I, I, I have Experience: I have a Wife, and so forth.

SCENE IV.

[*To them*] MESSENGER.

Mess. Is one 'Squire *Witwoud* here?

Betty. Yes; What's your Business?

Mess.

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Mess. I have a Letter for him, from his Brother Sir *Wilfull*, which I am charg'd to deliver into his own Hands.

Betty. He's in the next Room, Friend—That Way.

SCENE V.

MIRABELL, FAINALL, BETTY.

Mir. What, is the chief of that noble Family in Town, Sir *Wilful Witwoud*!

Fain. He is expected To-day. Do you know him?

Mir. I have seen him, he promises to be an extraordinary Person; I think you have the Honour to be related to him.

Fain. Yes; he is Half-brother to this *Witwoud* by a former Wife, who was Sister to my Lady *Wishfort*, my Wife's Mother. If you marry *Millamant*, you must call Cousins too.

Mir. I had rather be his Relation than his Acquaintance.

Fain. He comes to Town in order to equip himself for Travel.

Mir. For Travel! Why the Man that I mean is above Forty.

Fain. No Matter for that; 'tis for the Honour of *England*, that all *Europe* should know we have Block-heads of all Ages.

Mir. I wonder there is not an Act of Parliament to save the Credit of the Nation, and prohibit the Exportation of Fools.

Fain. By no Means, 'tis better as 'tis; 'tis better to trade with a little Loss, than to be quite eaten up, with being overstock'd.

Mir. Pray, are the Follies of this Knight-errant, and those of the Squire his Brother, any Thing related?

Fain. Not at all; *Witwoud* grows by the Knight,
like

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like a Medlar grafted on a Crab, one will melt in your Mouth, and t'other set your Teeth on Edge; one is all Pulp, and the other all Core.

Mir. So one will be rotten before he be ripe, and the other will be rotten without ever being ripe at all.

Fain. Sir *Wilfull* is an odd Mixture of Bashfulness and Obstinacy.—But when he's drunk, he's as loving as the Monster in the Tempest; and much after the same manner. To give t'other his due; he has something of Good-nature, and does not always want Wit.

Mir. Not always; but as often as his Memory fails him, and his Common-place of Comparisons. He is a Fool with a good Memory, and some few Scraps of other Folks Wit. He is one whose Conversation can never be approv'd, yet it is now and then to be endur'd. He has indeed one good Quality, he is not exceptions; for he so passionately affects the Reputation of understanding Raillery, that he will construe an Affront into a Jest; and call downright Rudeness and ill Language Satire and Fire.

Fain. If you have a Mind to finish his Picture, you have an Opportunity to do it at full Length. Behold the Original.

S C E N E VI.

[To them] WITWOUND.

Witw. Afford me your Compassion, my Dears; pity me, *Fainall*; *Mirabell*, pity me.

Mir. I do from my Soul.

Fain. Why, what's the Matter?

Witw. No Letters for me, *Betty*?

Betty. Did not a Messenger bring you one but now, Sir?

Witw. Ay, but no other?

Betty. No, Sir.

Witw.

Witw. That's hard, that's very hard ;—A Messenger, a Mule, a Beast of Burden, he has brought me a Letter from the Fool my Brother, as heavy as a Panegyrick in a Funeral Sermon, or a Copy of Commendatory Verses from one Poet to another. And what 's worse, 'tis as sure a Forerunner of the Author, as an Epistle Dedicatory.

Mir. A Fool, and your Brother, *Witwoud*!

Witw. Ay, ay, my Half-brother. My Half-brother he is, no nearer, upon Honour.

Mir. Then 'tis possible he may be but half a Fool.

Witw. Good, good, *Mirabell*, *le Drole*! Good, good ; hang him, don't let's talk of him ;—*Fainall*, how does your Lady ? Gad, I say any Thing in the World to get this Fellow out of my Head. I beg Pardon that I shou'd ask a Man of Pleasure, and the Town, a Question at once so foreign and domestick. But I talk like an old Maid at a Marriage, I don't know what I say : but she's the best Woman in the World.

Fain. 'Tis well you don't know what you say, or else your Commendation wou'd go near to make me either vain or jealous.

Witw. No Man in Town lives well with a Wife but *Fainall*. Your Judgment, *Mirabell*?

Mir. You had better step and ask his Wife ; if you wou'd be credibly inform'd.

Witw. *Mirabell*.

Mir. Ay.

Witw. My Dear, I ask ten thousand Pardons ;—Gad I have forgot what I was going to say to you.

Mir. I thank you heartily, heartily.

Witw. No, but pr'ythee excuse me,—my Memory is such a Memory.

Mir. Have a Care of such Apologies, *Witwoud* ;—for I never knew a Fool but he affected to complain, either of the Spleen or his Memory.

Fain. What have you done with *Petulant*?

Witw. He's reckoning his Money—my Money it was—I have no Luck To-day.

Fain. You may allow him to win of you at Play ; —for you are sure to be too hard for him at Repartee: Since you monopolize the Wit that is between you, the Fortune must be his of Course.

Mir. I don't find that *Petulant* confesses the Superiority of Wit to be your Talent, *Witwoud*.

Witw. Come, come, you are malicious now, and wou'd breed Debates—*Petulant*'s my Friend, and a very pretty Fellow, and a very honest Fellow, and has a Smattering—Faith and Troth a pretty deal of an odd Sort of a small Wit: Nay, I'll do him Justice. I'm his Friend, I won't wrong him—And if he had any Judgment in the World,—he wou'd not be altogether contemptible. Come, come, don't detract from the Merits of my Friend.

Fain. You don't take your Friend to be over-nicely bred.

Witw. No, no, hang him, the Rogue has no Manners at all, that I must own—No more Breeding than a Bumbailly, that I grant you—'Tis pity; the Fellow has Fire and Life.

Mir. What, Courage?

Witw. Hum, faith I don't know as to that. I can't say as to that.—Yes, faith, in a Controversy he'll contradict any body.

Mir. Though 'twere a Man whom he fear'd, or a Woman whom he lov'd.

Witw. Well, well, he does not always think before he speaks;—We have all our Failings; you are too hard upon him, you are, faith. Let me excuse him.—I can defend most of his Faults, except one or two; one he has, that's the Truth on't, if he were my Brother, I cou'd not acquit him—That indeed I cou'd wish were otherwise.

Mir. Ay marry, what's that, *Witwoud*?

Witw.

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Witw. O pardon me—Expose the Infirmities of my Friend!—No, my Dear, excuse me there.

Fain. What, I warrant he's unsincere, or 'tis some such Trifle.

Witw. No, no, what if he be? 'Tis no matter for that, his Wit will excuse that: A Wit shou'd no more be sincere, than a Woman constant; one argues a Decay of Parts, as t' other of Beauty.

Mir. May be you think him too positive?

Witw. No, no, his being positive is an Incentive to Argument, and keeps up Conversation.

Fain. Too illiterate.

Witw. That! that's his Happiness—His Want of Learning gives him the more Opportunities to shew his natural Parts.

Mir. He wants Words.

Witw. Ay; but I like him for that now; for his want of Words gives me the Pleasure very often to explain his Meaning.

Fain. He's impudent.

Witw. No, that's not it.

Mir. Vain.

Witw. No.

Mir. What, he speaks unseasonable Truths sometimes, because he has not Wit enough to invent an Evasion.

Witw. Truths! Ha, ha, ha! No, no; since you will have it,—I mean, he never speaks Truth at all,—That's all. He will lie like a Chambermaid, or a Woman of Quality's Porter. Now that is a Fault.

SCENE VII.

[To them] COACHMAN.

Coachm. Is Master *Petulant* here, Mistress?

Betty. Yes.

Coachm. Three Gentlewomen in a Coach would speak with him.

E 6 *Fain.*

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Fain. O brave *Petulant*, Three!

Betty. I'll tell him.

Coachm. You must bring Two Dishes of Chocolate, and a Glass of Cinnamon-water.

SCENE VIII.

MIRABELL, FAINALL, WITWOUND.

Witw. That should be for Two fasting Strumpets, and a Bawd troubled with the Wind. Now you may know what the Three are.

Mir. You are very free with your Friend's Acquaintance.

Witw. Ay, ay, Friendship without Freedom is as dull as Love without Enjoyment, or Wine without Toasting; but to tell you a Secret, these are Trulls whom he allows Coach-hire, and something more by the Week, to call on him once a Day at publick Places.

Mir. How!

Witw. You shall see he won't go to 'em because there's no more Company here to take notice of him—Why this is nothing to what he's to do;—Before he found out this Way, I have known him call for himself.—

Fain. Call for himself? What dost thou mean?

Witw. Mean! why, he wou'd slip you out of this Chocolate-house, just when you had been talking to him—As soon as your Back was turn'd—Whip he was gone;—Then trip to his Lodging, clap on a Hood and Scarf, and a Mask, slap into a Hackney-Coach, and drive hither to the Door again in a Trice! where he wou'd fend in for himself, that I mean, call for himself, wait for himself, nay, and what's more, not finding himself, sometimes leave a Letter for himself.

Mir. I confess this is something extraordinary—
I be-

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I believe he waits for himself now, he is so long a coming ; O I ask his Pardon.

SCENE IX.

PETULANT, MIRABELL, FAINALL, WITWOUND,
BETTY.

Betty. Sir, the Coach stays.

Pet. Well, well ; I come—'Sbud a Man had as good be a profess'd Midwife, as a profess'd Whoremaster, at this rate ; to be knock'd up and rais'd at all Hours, and in all Places. Pox on 'em, I won't come—D'ye hear, tell 'em I won't come.—Let 'em snivel and cry their Hearts out.

Fain. You are very cruel, *Petulant*.

Pet. All's one, let it pass—I have a Humour to be cruel.

Mir. I hope they are not Persons of Condition that you use at this Rate.

Pet. Condition ! Condition's a dry'd Fig, if I am not in Humour—By this Hand, if they were your—a—a—your What-d'ye-call-'ems themselves, they must wait or rub off, if I want Appetite.

Mir. What-d'ye-call-'ems ! What are they, *Witwound* ?

Witw. Empresses, my Dear—By your What-d'ye-call-'ems he means Sultana Queens.

Pet. Ay, *Roxolana's*.

Mir. Cry your Mercy.

Fain. *Witwound* says they are—

Pet. What does he say th'are ?—

Witw. I ? fine Ladies, I say.

Pet. Pass on, *Witwound*—Harkee ; by this Light, his Relations—Two Coheiresses his Cousins, and an old Aunt, who loves Catterwauling better than a Conventicle.

Witw. Ha, ha, ha ; I had a Mind to see how the
Rogue

Rogue wou'd come off—Ha, ha, ha ; Gad I can't be angry with him ; if he had said they were my Mother and my Sisters.

Mir. No !

Witw. No ; the Rogue's Wit and Readiness of Invention charm me. Dear *Petulant*.

Betty. They are gone, Sir, in great Anger.

Pet. Enough, let 'em trundle. Anger helps Complexion, saves Paint.

Fain. This Contenance is all dissembled ; this is in order to have something to brag of the next Time he makes Court to *Millamant*, and swear he has abandoned the whole Sex for her Sake.

Mir. Have you not left off your impudent Pretensions there yet ? I shall cut your Throat, some Time or other, *Petulant*, about that Business.

Pet. Ay, ay, let that pass—There are other Throats to be cut—

Mir. Meaning mine, Sir ?

Pet. Not I—I mean nobody—I know nothing.—But there are Uncles and Nephews in the World—And they may be Rivals—What then ? All's one for that—

Mir. How ! Harkee *Petulant*, come hither—Explain, or I shall call your Interpreter.

Pet. Explain ! I know nothing—Why, you have an Uncle, have you not, lately come to Town, and lodges by my Lady *Wishfort's* ?

Mir. True.

Pet. Why that's enough—You and he are not Friends ; and if he shou'd marry and have a Child, you may be disinherited, ha ?

Mir. Where hast thou stumbled upon all this Truth ?

Pet. All's one for that ; why then say I know something.

Mir. Come, thou art an honest Fellow, *Petulant*, and shalt make Love to my Mistress ; thou sha't, Faith. What hast thou heard of my Uncle ?

Pet.

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Pet. I? nothing, I. If Throats are to be cut, let Swords clash; Snug's the Word, I shrug and am silent.

Mir. O Raillery, Raillery. Come, I know thou art in the Womens Secrets—What you're a Cabalist, I know you stay'd at *Millamant's* last Night, after I went. Was there any Mention made of my Uncle, or me? Tell me. If thou hadst but Good-nature equal to thy Wit, *Petulant*, *Tony Witwoud*, who is now thy Competitor in Fame, would shew as dim by thee as a dead Whiting's Eye by a Pearl of Orient; he wou'd no more be seen by thee, than *Mercury* is by the Sun: Come, I'm sure thou wo't tell me.

Pet. If I do, will you grant me common Sense then, for the future?

Mir. Faith I'll do what I can for thee, and I'll pray that Heav'n may grant it thee in the mean Time.

Pet. Well, harkee.

Fain. *Petulant* and you both will find *Mirabell* as warm a Rival as a Lover.

Witw. Pshaw, pshaw, that she laughs at *Petulant* is plain. And for my part—But that it is almost a Fashion to admire her, I should—Harkee—To tell you a Secret, but let it go no further—Between Friends, I shall never break my Heart for her.

Fain. How!

Witw. She's handsome; but she's a Sort of an uncertain Woman.

Fain. I thought you had dy'd for her.

Witw. Umh—No—

Fain. She has Wit.

Witw. 'Tis what she will hardly allow any body else—Now, demme, I shou'd hate that, if she were as handsome as *Cleopatra*. *Mirabell* is not so sure of her as he thinks for.

Fain. Why do you think so?

Witw. We stay'd pretty late there last Night; and
heard

heard something of an Uncle to *Mirabell*, who is lately come to Town,—and is between him and the best Part of his Estate; *Mirabell* and he are at some Distance, as my Lady *Wishfort* has been told; and you know she hates *Mirabell*, worse than a Quaker hates a Parrot, or than a Fishmonger hates a hard Frost. Whether this Uncle has seen Mrs. *Millamant* or not, I cannot say; but there were Items of such a Treaty being in Embrio; and if it shou'd come to Life, poor *Mirabell* wou'd be in some sort unfortunately fobb'd, i'faith.

Fain. 'Tis impossible *Millamant* shou'd hearken to it.

Witw. Faith, my Dear, I can't tell; she's a Woman, and a Kind of a Humourist.

Mir. And this is the Sum of what you cou'd collect last Night.

Pet. The Quintessence. May be *Witwoud* knows more, he stay'd longer—Besides, they never mind him; they say any thing before him.

Mir. I thought you had been the greatest Favourite.

Pet. Ay *tête à tête*; but not in publick, because I make Remarks.

Mir. You do?

Pet. Ay, ay, pox I'm malicious, Man. Now he's soft, you know, they are not in Awe of him—The Fellow's well-bred, he's what you call a—What-d'ye-call-'em. A fine Gentleman, but he's silly withal.

Mir. I thank you. I know as much as my Curiosity requires. *Fainall*, are you for the Mall?

Fain. Ay, I'll take a Turn before Dinner.

Witw. Ay, we'll all walk in the Park; the Ladies talk'd of being there.

Mir. I thought you were oblig'd to watch for your Brother Sir *Wilfull*'s Arrival.

Witw. No, no, he comes to his Aunt's, my Lady *Wishfort*; Pox on him, I shall be troubled with him too; what shall I do with the Fool?

Pet.

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Pet. Beg him for his Estate, that I may beg you afterwards; and so have but one Trouble with you both.

Witw. O rare *Petulant*; thou art as quick as Fire in a frosty Morning; thou shalt to the *Mall* with us; and we 'll be very severe.

Pet. Enough, I 'm in a Humour to be severe.

Mir. Are you? Pray then walk by yourselves,—Let not us be accessary to your putting the Ladies out of Countenance, with your senseless Ribaldry; which you roar out aloud as often as they pass by you; and when you have made a handsome Woman blush, then you think you have been severe.

Pet. What, what? Then let 'em either shew their Innocence by not understanding what they hear, or else shew their Discretion by not hearing what they wou'd not be thought to understand.

Mir. But hast not thou then Sense enough to know that thou ought'st to be most ashamed thyself, when thou hast put another out of Countenance?

Pet. Not I, by this Hand—I always take Blushing either for a Sign of Guilt, or ill Breeding.

Mir. I confess you ought to think so. You are in the right, that you may plead the Error of your Judgment in Defence of your Practice.

*Where Modesty's Ill-manners, 'tis but fit
That Impudence and Malice pass for Wit.*

The End of the First Act.

ACT II. SCENE I.

St. JAMES'S PARK.

Mrs. FAINALL, and Mrs. MARWOOD.

Mrs. Fain. **A**Y, ay, dear *Marwood*, if we will be happy, we must find the Means in ourselves, and among ourselves. Men are ever in Extremes; either doating, or averse. While they are Lovers, if they have Fire and Sense, their Jealousies are insupportable: And when they cease to love, (we ought to think at least) they loathe; they look upon us with Horror and Distaste; they meet us like the Ghosts of what we were, and as from such, fly from us.

Mrs. Mar. True, 'tis an unhappy Circumstance of Life, that Love shou'd ever die before us; and that the Man so often shou'd outlive the Lover. But say what you will, 'tis better to be left, than never to have been lov'd. To pass our Youth in dull Indifference, to refuse the Sweets of Life because they once must leave us, is as preposterous as to wish to have been born old, because we one Day must be old. For my part, my Youth may wear and waste, but it shall never rust in my Possession.

Mrs. Fain. Then it seems you dissemble an Aversion to Mankind, only in Compliance to my Mother's Humour.

Mrs. Mar. Certainly. To be free; I have no Taste of those insipid dry Discourses, with which our Sex of Force must entertain themselves apart from Men. We may affect Endearments to each other, profess eternal Friendships, and seem to dote like Lovers; but 'tis not in our Natures long to persevere. Love will resume his Empire in our Breasts, and every

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every Heart, or soon or late, receive and readmit him as its lawful Tyrant.

Mrs. *Fain*. Bless me, how have I been deceiv'd! Why you profess a Libertine.

Mrs. *Mar*. You see my Friendship by my Freedom. Come, be as sincere, acknowledge that your Sentiments agree with mine.

Mrs. *Fain*. Never.

Mrs. *Mar*. You hate Mankind?

Mrs. *Fain*. Heartily, inveterately.

Mrs. *Mar*. Your Husband?

Mrs. *Fain*. Most transcendently; ay, tho' I say it, meritoriously.

Mrs. *Mar*. Give me your Hand upon it.

Mrs. *Fain*. There.

Mrs. *Mar*. I join with you; what I have said has been to try you.

Mrs. *Fain*. Is it possible? Dost thou hate those Vipers, Men?

Mrs. *Mar*. I have done hating 'em, and am now come to despise 'em; the next Thing I have to do, is eternally to forget 'em.

Mrs. *Fain*. There spoke the Spirit of an *Amazon*, a *Penthesilea*.

Mrs. *Mar*. And yet I am thinking sometimes to carry my Aversion further.

Mrs. *Fain*. How?

Mrs. *Mar*. Faith, by marrying; if I cou'd but find one that lov'd me very well, and would be thoroughly sensible of ill Usage, I think I should do myself the Violence of undergoing the Ceremony.

Mrs. *Fain*. You wou'd not make him a Cuckold?

Mrs. *Mar*. No; but I'd make him believe I did, and that's as bad.

Mrs. *Fain*. Why, had not you as good do it?

Mrs. *Mar*. O if he shou'd ever discover it, he wou'd then know the worst, and be out of his Pain;
but

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but I wou'd have him ever to continue upon the Rack of Fear and Jealousy.

Mrs. *Fain*. Ingenious Mischief! Wou'd thou wert married to *Mirabell*.

Mrs. *Mar*. Wou'd I were!

Mrs. *Fain*. You change Colour.

Mrs. *Mar*. Because I hate him.

Mrs. *Fain*. So do I; but I can hear him nam'd. But what Reason have you to hate him in particular?

Mrs. *Mar*. I never lov'd him; he is, and always was insufferably proud.

Mrs. *Fain*. By the Reason you give for your Aversion, one wou'd think it dissembled; for you have laid a Fault to his Charge, of which his Enemies must acquit him.

Mrs. *Mar*. O then it seems you are one of his favourable Enemies. Methinks you look a little pale, and now you flush again.

Mrs. *Fain*. Do I? I think I am a little sick o' the sudden.

Mrs. *Mar*. What ails you?

Mrs. *Fain*. My Husband. Don't you see him? He turn'd short upon me unawares, and has almost overcome me.

SCENE II.

[To them] FAINALL and MIRABELL.

Mrs. *Mar*. Ha, ha, ha; he comes opportunely for you.

Mrs. *Fain*. For you, for he has brought *Mirabell* with him.

Fain. My Dear.

Mrs. *Fain*. My Soul.

Fain. You don't look well To-day, Child.

Mrs. *Fain*. D'ye think so?

Mir.

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Mir. He is the only Man that does, Madam.

Mrs. Fain. The only Man that wou'd tell me so at least; and the only Man from whom I could hear it without Mortification.

Fain. O my Dear, I am satisfy'd of your Tender-ness; I know you cannot resent any Thing from me; especially what is an Effect of my Concern.

Mrs. Fain. Mr. *Mirabell*, my Mother interrupted you in a pleasant Relation last Night: I wou'd fain hear it out.

Mir. The Persons concern'd in that Affair, have yet a tolerable Reputation.—I am afraid Mr. *Fainall* will be censorious.

Mrs. Fain. He has a Humour more prevailing than his Curiosity, and will willingly dispense with the hearing of one scandalous Story, to avoid giving an Occasion to make another by being seen to walk with his Wife. This Way, Mr. *Mirabell*, and I dare promise you will oblige us both.

SCENE III.

FAINALL, *Mrs.* MARWOOD.

Fain. Excellent Creature! Well, sure if I shou'd live to be rid of my Wife, I should be a miserable Man.

Mrs. Mar. Ay!

Fain. For having only that one Hope, the Accomplishment of it, of Consequence, must put an End to all my Hopes; and what a Wretch is he who must survive his Hopes! Nothing remains when that Day comes, but to sit down and weep like *Alexander*, when he wanted other Worlds to conquer.

Mrs. Mar. Will you not follow 'em?

Fain. Faith, I think not.

Mrs. Mar. Pray let us; I have a Reason.

Fain.

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Fain. You are not jealous?

Mrs. Mar. Of whom?

Fain. Of *Mirabell*.

Mrs. Mar. If I am, is it inconsistent with my Love to you that I am tender of your Honour?

Fain. You wou'd intimate then, as if there were a Fellow-feeling between my Wife and him.

Mrs. Mar. I think she does not hate him to that Degree she wou'd be thought.

Fain. But he, I fear, is too insensible.

Mrs. Mar. It may be you are deceiv'd.

Fain. It may be so! I do not now begin to apprehend it.

Mrs. Mar. What?

Fain. That I have been deceiv'd, Madam, and you are false.

Mrs. Mar. That I am false! What mean you?

Fain. To let you know I see through all your little Arts—Come, you both love him; and both have equally dissembled your Aversion. Your mutual Jealousies of one another, have made you clash, 'till you have both struck Fire. I have seen the warm Confession red'ning on your Cheeks, and sparkling from your Eyes.

Mrs. Mar. You do me Wrong.

Fain. I do not—'Twas for my Ease to oversee and wilfully neglect the gross Advances made him by my Wife; that by permitting her to be engag'd, I might continue unsuspected in my Pleasures; and take you oftner to my Arms in full Security. But cou'd you think, because the nodding Husband wou'd not wake, that e'er the watchful Lover slept?

Mrs. Mar. And wherewithal can you reproach me?

Fain. With Infidelity, with loving another, with Love of *Mirabell*.

Mrs. Mar. 'Tis false. I challenge you to shew an Instance that can confirm your groundless Accusation. I hate him.

Fain.

Fain. And wherefore do you hate him? He is insensible, and your Resentment follows his Neglect. An Instance! The Injuries you have done him are a Proof: Your interposing in his Love. What Cause had you to make Discoveries of his pretended Passion? To undeceive the credulous Aunt, and be the officious Obstacle of his Match with *Millamant*?

Mrs. Mar. My Obligations to my Lady urg'd me: I had profess'd a Friendship to her; and could not see her easy Nature so abus'd by that Dissembler.

Fain. What, was it Conscience then? Profess'd a Friendship! O the pious Friendships of the female Sex!

Mrs. Mar. More tender, more sincere, and more enduring, than all the vain and empty Vows of Men, whether professing Love to us, or mutual Faith to one another.

Fain. Ha, ha, ha; you are my Wife's Friend too.

Mrs. Mar. Shame and Ingratitude! Do you reproach me? You, you upbraid me! Have I been false to her, through strict Fidelity to you, and sacrific'd my Friendship to keep my Love inviolate? And have you the Baseness to charge me with the Guilt, unmindful of the Merit! To you it shou'd be meritorious, that I have been vicious: And do you reflect that Guilt upon me, which shou'd lie buried in your Bosom?

Fain. You misinterpret my Reproof. I meant but to remind you of the slight Account you once cou'd make of strictest Ties, when set in Competition with your Love to me.

Mrs. Mar. 'Tis false, you urg'd it with deliberate Malice—'Twas spoke in Scorn, and I never will forgive it.

Fain. Your Guilt, not your Resentment, begets your Rage. If yet you lov'd, you cou'd forgive a Jealousy: But you are stung to find you are discover'd.

Mrs.

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Mrs. Mar. It shall be all discover'd. You too shall be discover'd; be sure you shall. I can but be expos'd—If I do it myself I shall prevent your Baseness.

Fain. Why, what will you do?

Mrs. Mar. Disclose it to your Wife? own what has past between us.

Fain. Frenzy!

Mrs. Mar. By all my Wrongs I'll do't—I'll publish to the World the Injuries you have done me, both in my Fame and Fortune: With both I trusted you, you Bankrupt in Honour, as indigent of Wealth.

Fain. Your Fame I have preserv'd. Your Fortune has been bestow'd as the Prodigality of your Love would have it, in Pleasures which we both have shar'd. Yet, had not you been false, I had ere this repaid it—'Tis true—had you permitted *Mirabell* with *Millamant* to have stoll'n their Marriage, my Lady had been incens'd beyond all Means of Reconcilement: *Millamant* had forfeited the Moiety of her Fortune; which then wou'd have descended to my Wife;—And wherefore did I marry, but to make lawful Prize of a rich Widow's Wealth, and squander it on Love and you?

Mrs. Mar. Deceit, and frivolous Pretence.

Fain. Death, am I not married? What's Pretence? Am I not imprison'd, fetter'd? Have I not a Wife? Nay a Wife that was a Widow, a young Widow, a handsome Widow; and wou'd be again a Widow, but that I have a Heart of Proof, and something of a Constitution to baffle thro' the Ways of Wedlock and this World. Will you be reconcil'd to Truth and me?

Mrs. Mar. Impossible. Truth and you are inconsistent—I hate you, and shall for ever.

Fain. For loving you?

Mrs. Mar. I loathe the Name of Love after such
1 Usage;

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Usage; and next to the Guilt with which you wou'd asperse me, I scorn you most. Farewell.

Fain. Nay, we must not part thus.

Mrs. Mar. Let me go.

Fain. Come, I'm sorry.

Mrs. Mar. I care not—Let me go—Break my Hands, do—I'd leave 'em to get loose.

Fain. I wou'd not hurt you for the World. Have I no other Hold to keep you here?

Mrs. Mar. Well, I have deserv'd it all.

Fain. You know I love you.

Mrs. Mar. Poor dissembling!—O that—Well, it is not yet—

Fain. What? What is it not? What is not yet? Is it not yet too late—

Mrs. Mar. No, it is not yet too late—I have that Comfort.

Fain. It is, to love another.

Mrs. Mar. But not so loathe, detest, abhor Mankind, myself and the whole treacherous World.

Fain. Nay, this is Extravagance—Come, I ask your Pardon—No Tears—I was to blame. I cou'd not love you and be easy in my Doubts—Pray forbear—I believe you; I'm convinc'd I've done you Wrong; and any Way, ev'ry Way will make Amends;—I'll hate my Wife yet more, damn her, I'll part with her, rob her of all she's worth, and we'll retire somewhere, any where, to another World. I'll marry thee—Be pacify'd—'Sdeath! they come, hide your Face, your Tears—You have a Mask, wear it a Moment. This Way, this Way; be persuaded.

SCENE III.

MIRABELL, and Mrs. FAINALL.

Mrs. Fain. They are here yet.

Mir. They are turning into the other Walk.

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Mrs.

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Mrs. Fain. While I only hated my Husband, I cou'd bear to see him ; but since I have despis'd him, he's too offensive.

Mir. O you shou'd hate with Prudence.

Mrs. Fain. Yes, for I have lov'd with Indiscretion.

Mir. You shou'd have just so much Disgust for your Husband, as may be sufficient to make you relish your Lover.

Mrs. Fain. You have been the Cause that I have lov'd without Bounds ; and wou'd you set Limits to that Aversion, of which you have been the Occasion ? Why did you make me marry this Man ?

Mir. Why do we daily commit disagreeable and dangerous Actions ? To save that Idol Reputation. If the Familiarities of our Loves had produ'd that Consequence, of which you were apprehensive, where cou'd you have fix'd a Father's Name with Credit, but on a Husband ? I knew *Fainall* to be a Man lavish of his Morals, an interested and professing Friend, a false and a designing Lover ; yet one whose Wit and outward fair Behaviour have gain'd a Reputation with the Town, enough to make that Woman stand excus'd, who has suffer'd herself to be won by his Addresses. A better Man ought not to have been sacrific'd to the Occasion ; a worse had not answer'd to the Purpose. When you are weary of him, you know your Remedy.

Mrs. Fain. I ought to stand in some Degree of Credit with you, *Mirabell*.

Mir. In Justice to you, I have made you privy to my whole Design, and put it in your Pow'r to ruin or advance my Fortune.

Mrs. Fain. Whom have you instructed to represent your pretended Uncle ?

Mir. *Waitwell*, my Servant.

Mrs. Fain. He is an humble Servant to *Foible* my Mother's Woman, and may win her to your Interest.

Mir.

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Mir. Care is taken for that—She is won and worn by this Time. They were married this Morning.

Mrs. Fain. Who?

Mir. Waitwell and *Foible*. I wou'd not tempt my Servant to betray me by trusting him too far. If your Mother, in hopes to ruin me, shou'd consent to marry my pretended Uncle, he might, like *Mosca* in the *Fox*, stand upon Terms; so I made him sure before-hand.

Mrs. Fain. So, if my poor Mother is caught in a Contract, you will discover the Imposture betimes; and release her, by producing a Certificate of her Gallant's former Marriage.

Mir. Yes, upon Condition that she consent to my Marriage with her Niece, and surrender the Moiety of her Fortune in her Possession.

Mrs. Fain. She talk'd last Night of endeavouring at a Match between *Millamant* and your Uncle.

Mir. That was by *Foible's* Direction, and my Instruction, that she might seem to carry it more privately.

Mrs. Fain. Well, I have an Opinion of your Success; for I believe my Lady will do any Thing to get an Husband; and when she has this, which you have provided for her, I suppose she will submit to any Thing to get rid of him.

Mir. Yes, I think the good Lady would marry any Thing that resembled a Man, though 'twere no more than what a Butler could pinch out of a Napkin.

Mrs. Fain. Female Frailty! We must all come to it, if we live to be old, and feel the craving of a false Appetite when the true is decay'd.

Mir. An old Woman's Appetite is deprav'd like that of a Girl—'Tis the Green-sickness of a second Childhood; and like the faint Offer of a latter Spring, serves but to usher in the Fall; and withers in an affected Bloom.

Mrs. Fain. Here's your Mistress.

SCENE IV.

[*To them*] Mrs. MILLAMANT, WITWOUD, MINCING.

Mir. Here she comes i'faith full Sail, with her Fan spread and Streamers out, and a Shoal of Fools for Tenders—Ha, no; I cry her Mercy.

Mrs. Fain. I see but one poor empty Sculler; and he tows her Woman after him.

Mir. You seem to be unattended, Madam.—You us'd to have the *Beau-monde* throng after you; and a Flock of gay fine Perukes hovering round you.

Witw. Like Moths about a Candle—I had like to have lost my Comparison for Want of Breath.

Mill. O I have deny'd myself Airs To-day. I have walk'd as fast through the Croud—

Witw. As a Favourite just disgraced; and with as few Followers.

Mill. Dear Mr. *Witwoud*, Truce with your Similitudes: For I am as sick of 'em—

Witw. As a Physician of a good Air—I cannot help it, Madam, tho' 'tis against myself.

Mill. Yet again! *Mincing*, stand between me and his Wit.

Witw. Do, Mrs. *Mincing*, like a Skreen before a great Fire. I confess I do blaze To-day, I am too bright.

Mrs. Fain. But, dear *Millamant*, why were you so long?

Mill. Long! Lord, have I not made violent Haste? I have ask'd every living Thing I met for you; I have enquir'd after you, as after a new Fashion.

Witw. Madam, Truce with your Similitudes—No, you met her Husband, and did not ask him for her.

Mir. By your Leave, *Witwoud*, that were like enquiring

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quiring after an old Fashion, to ask a Husband for his Wife.

Witw. Hum, a Hit, a Hit, a palpable Hit, I confess it.

Minc. You were dress'd before I came abroad.

Mill. Ay, that's true—O but then I had—*Mincing*, what had I? Why was I so long?

Minc. O Mem, your Laship staid to peruse a Pacquet of Letters.

Mill. O ay, Letters—I had Letters—I am persecuted with Letters—I hate Letters—No Body knows how to write Letters; and yet one has 'em, one does not know why—They serve one to pin up one's Hair.

Witw. Is that the Way? Pray, Madam, do you pin up your Hair with all your Letters? I find I must keep Copies.

Mill. Only with those in Verse, Mr. *Witwoud*. I never pin up my Hair with Prose. I think I try'd once, *Mincing*.

Minc. O Mem, I shall never forget it.

Mill. Ay, poor *Mincing* tist and tist all the Morning.

Minc. 'Till I had the Cramp in my Fingers, I'll vow, Mem. And all to no Purpose. But when your Laship pins it up with Poetry, it sits so pleasant the next Day as any Thing, and is so pure and so crips.

Witw. Indeed! so crips.

Minc. You're such a Critick, Mr. *Witwoud*.

Mill. *Mirabell*, did you take Exceptions last Night? O ay, and went away—Now I think on't I'm angry—no, now I think on't I'm pleas'd—For I believe I gave you some Pain.

Mir. Does that please you?

Mill. Infinitely! I love to give Pain.

Mir. You wou'd affect a Cruelty which is not in your Nature; your true Vanity is in the Power of Pleasing.

Mill. O I ask your Pardon for that—One's Cruelty

is one's Power, and when one parts with one's Cruelty, one parts with one's Power; and when one has parted with that, I fancy one's old and ugly.

Mir. Ay, ay, suffer your Cruelty to ruin the Object of your Power, to destroy your Lover—And then how vain, how lost a Thing you'll be? Nay, 'tis true: You are no longer handsome when you've lost your Lover; your Beauty dies upon the Instant: For Beauty is the Lover's Gift; 'tis he bestows your Charms—Your Glass is all a Cheat. The Ugly and the Old, whom the Looking-glass mortifies, yet after Commendation can be flatter'd by it, and discover Beauties in it: For that reflects our Praises, rather than your Face.

Mill. O the Vanity of these Men! *Fainall*; d'ye hear him? If they did not commend us, we were not handsome! Now you must know they cou'd not commend one, if one was not handsome. Beauty the Lover's Gift!—Lord, what is a Lover, that it can give? Why, one makes Lovers as fast as one pleases, and they live as long as one pleases, and they die as soon as one pleases: And then if one pleases one makes more.

Witw. Very pretty. Why you make no more of making of Lovers, Madam, than of making so many Card-matches.

Mill. One no more owes one's Beauty to a Lover, than one's Wit to an Echo: They can but reflect what we look and say; vain empty Things if we are silent or unseen, and want a Being.

Mir. Yet, to those two vain empty Things, you owe two of the greatest Pleasures of your Life.

Mill. How so?

Mir. To your Lover you owe the Pleasure of hearing yourselves prais'd; and to an Echo the Pleasure of hearing yourselves talk.

Witw. But I know a Lady that loves Talking so incessantly, she won't give an Echo fair Play; she has that

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that everlasting Rotation of Tongue, that an Echo must wait 'till she dies, before it can catch her last Words.

Mill. O Fiction ! *Fainall*, let us leave these Men.

Mir. Draw off *Witwoud*. [*Aside to Mrs. Fainall.*]

Mrs. Fain. Immediately. I have a Word or two for Mr. *Witwoud*.

SCENE V.

MILLAMANT, MIRABELL, MINCING.

Mir. I wou'd beg a little private Audience too— You had the Tyranny to deny me last Night ; tho' you knew I came to impart a Secret to you that concern'd my Love.

Mill. You saw I was engag'd.

Mir. Unkind. You had the Leisure to entertain a Herd of Fools ; Things who visit you from their excessive Idleness ; bestowing on your Easiness that Time, which is the Incumbrance of their Lives. How can you find Delight in such Society ? It is impossible they shou'd admire you, they are not capable : Or if they were, it shou'd be to you as a Mortification ; for sure to please a Fool is some Degree of Folly.

Mill. I please myself—Besides, sometimes to converse with Fools is for my Health.

Mir. Your Health ! Is there a worse Disease than the Conversation of Fools ?

Mill. Yes, the Vapours ; Fools are Physick for it, next to *Affa-fætida*.

Mir. You are not in a Course of Fools ?

Mill. *Mirabell*, if you persist in this offensive Freedom—you'll displease me—I think I must resolve, after all, not to have you—We shan't agree.

Mr. Not in our Physick, it may be.

Mill. And yet our Distemper in all Likelihood will

be the same ; for we shall be sick of one another. I shan't endure to be reprimanded, nor instructed ; 'tis so dull to act always by Advice, and so tedious to be told of one's Faults—I can't bear it. Well, I won't have you, *Mirabell*—I'm resolv'd—I think—You may go—Ha, ha, ha. What wou'd you give, that you cou'd help loving me ?

Mir. I wou'd give something that you did not know, I cou'd not help it.

Mill. Come, don't look grave then. Well, what do you say to me ?

Mir. I say that a Man may as soon make a Friend by his Wit, or a Fortune by his Honesty, as win a Woman with Plain-dealing and Sincerity.

Mill. Sententious *Mirabell* ! Pr'ythee don't look with that violent and inflexible wise Face, like *Solomon* at the Dividing of the Child in an old Tapestry Hanging.

Mir. You are merry, Madam ; but I would persuade you for a Moment to be serious.

Mill. What, with that Face ? No, if you keep your Countenance, 'tis impossible I shou'd hold mine. Well, after all, there is something very moving in a lovesick Face. Ha, ha, ha—Well I won't laugh, don't be peevish—Heigho ! Now I'll be melancholy, as melancholy as a Watch-light. Well *Mirabell*, if ever you will win me, woo me now—Nay, if you are so tedious, fare you well ;—I see they are walking away.

Mir. Can you not find in the Variety of your Disposition one Moment—

Mill. To hear you tell me *Foible's* marry'd, and your Plot like to speed—No.

Mir. But how you came to know it—

Mill. Without the Help of the Devil, you can't imagine ; unless she should tell me herself. Which of the two it may have been, I will leave you to consider ;

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consider ; and when you have done thinking of that, think of me.

SCENE VI.

MIRABELL *alone.*

I have something more—Gone—Think of you ! To think of a Whirlwind, tho' 'twere in a Whirlwind, were a Case of more steady Contemplation ; a very Tranquility of Mind and Mansion. A Fellow that lives in a Windmill, has not a more whimsical Dwelling than the Heart of a Man that is lodg'd in a Woman. There is no Point of the Compass to which they cannot turn, and by which they are not turn'd ; and by one as well as another ; for Motion not Method is their Occupation. To know this, and yet continue to be in Love, is to be made wise from the Dictates of Reason, and yet persevere to play the Fool by the Force of Instinct—O here come my Pair of Turtles.—What, billing so sweetly ! Is not *Valentine's* Day over with you yet ?

SCENE VII.

[*To him.*] WAITWELL, FOIBLE.

Mir. Sirrah, *Waitwell*, why sure you think you were married for your own Recreation, and not for my Conveniency.

Wait. Your Pardon, Sir. With Submission, we have indeed been solacing in lawful Delights ; but still with an Eye to Business, Sir. I have instructed her as well as I could. If she can take your Directions as readily as my Instructions, Sir, your Affairs are in a prosperous Way.

Mir. Give you Joy, Mrs. *Foible*.

Foi. O-las, Sir, I'm so agham'd—I'm afraid my
F 5 Lady

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Lady has been in a thousand Inquietudes for me. But I protest, Sir, I made as much Haste as I could.

Wait. That she did indeed, Sir. It was my Fault that she did not make more.

Mir. That I believe.

Foi. But I told my Lady, as you instructed me, Sir, That I had a Prospect of seeing Sir *Roseland* your Uncle ; and that I wou'd put her Ladyship's Picture in my Pocket to shew him ; which I'll be sure to say has made him so enamour'd of her Beauty, that he burns with Impatience to lie at her Ladyship's Feet, and worship the Original.

Mir. Excellent *Foible* ! Matrimony has made you eloquent in Love.

Wait. I think she has profited, Sir ; I think so.

Foi. You have seen Madam *Millamant*, Sir ?

Mir. Yes.

Foi. I told her, Sir, because I did not know that you might find an Opportunity ; she had so much Company last Night.

Mir. Your Diligence will merit more—In the mean Time. *[Gives Money.]*

Foi. O dear Sir, your humble Servant.

Wait. Spouse.

Mir. Stand off, Sir, not a Penny—Go on and prosper, *Foible*—The Lease shall be made good, and the Farm stock'd, if we succeed.

Foi. I don't question your Generosity, Sir : And you need not doubt of Success. If you have no more Commands, Sir, I'll be gone ; I'm sure my Lady is at her Toilet, and can't dress 'till I come.—O dear, I'm sure that *[Looking out.]* was Mrs. *Marwood* that went by in a Mask ; if she has seen me with you I'm sure she'll tell my Lady. I'll make haste home and prevent her. Your Servant, Sir. B'w'y *Waitwell*.

SCENE

SCENE VIII.

MIRABELL, WAITWELL.

Wait. Sir Rowland, if you please. The Jade's so pert upon her Preferment she forgets herself.

Mir. Come Sir, will you endeavour to forget yourself—and transform into Sir Rowland.

Wait. Why Sir; it will be impossible I shou'd remember myself—Married, knighted, and attended all in one Day! 'Tis enough to make any Man forget himself. The Difficulty will be how to recover my Acquaintance and Familiarity with my former Self; and fall from my Transformation to a Reformation into *Waitwell*. Nay, I shan't be quite the same *Waitwell* neither—for now I remember, I'm married, and can't be my own Man again.

*Ay, there's my Grief; that's the sad Change of Life,
To lose my Title, and yet keep my Wife.*

The End of the Second Act.



ACT III. SCENE I.

A Room in Lady Wishfort's House.

Lady WISHFORT at her Toilet, PEG waiting.

L. Wish. Merciful! no News of *Foible* yet?

Peg. No, Madam.

L. Wish. I have no more Patience—If I have not fretted myself 'till I am pale again, there's no Veracity in me. Fetch me the Red—the Red, do you hear, Sweet-heart? An errant Ash-colour, as I'm

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a Person. Look you how this Wench stirs! Why dost thou not fetch me a little Red? Didst thou not hear me, Mopus?

Peg. The red *Ratafia* does your Ladyship mean, or the Cherry-brandy?

L. Wish. *Ratifa*, Fool! No, Fool. Not the *Ratafia*, Fool—Grant me Patience! I mean the *Spanish* Paper, Ideot; Complexion. Darling Paint, Paint, Paint; dost thou understand that, Changeling, dangling thy Hands like Bobbins before thee? Why dost thou not stir, Puppet? thou wooden Thing upon Wires.

Peg. Lord, Madam, your Ladyship is so impatient—cannot come at the Paint, Madam, Mrs. *Foible* has lock'd it up, and carried the Key with her.

L. Wish. Pox take you both—Fetch me the Cherry-brandy then.

SCENE II.

Lady WISHFORT.

I'm as pale and as faint, I look like Mrs. *Qualmsick* the Curate's Wife, that's always breeding—Wench; come, come, Wench, what art thou doing? Sipping? Tasting? Save thee, dost thou not know the Bottle?

SCENE III.

Lady WISHFORT, PEG with a Bottle and China Cup.

Peg. Madam, I was looking for a Cup.

L. Wish. A Cup, save thee, and what a Cup hast thou brought! Dost thou take me for a *Fairy*, to drink out of an *Acorn*? Why didst thou not bring thy Thimble? Hast thou ne'er a Brass Thimble clinking in thy Pocket with a Bit of Nutmeg? I warrant

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warrant thee. Come, fill, fill.—So—again. See who that is— [*One knocks.*] Set down the Bottle first. Here, here, under the Table—What, wou'dst thou go with the Bottle in thy Hand, like a Tapster. As I'm a Person, this Wench has liv'd in an Inn upon the Road, before she came to me, like *Maritornes* the *Asturian* in *Don Quixote*. No *Foible* yet?

Peg. No Madam, Mrs. *Marwood*.

L. Wish. O *Marwood*, let her come in. Come in, good *Marwood*.

SCENE IV.

[*To them*] Mrs. MARWOOD.

Mrs. Mar. I'm surpriz'd to find your Ladyship in *disbabilé* at this Time of Day.

L. Wish. *Foible's* a lost Thing; has been abroad since Morning, and never heard of since.

Mrs. Mar. I saw her but now, as I came mask'd thro' the Park, in Conference with *Mirabell*.

L. Wish. With *Mirabell*! You call my Blood into my Face, with mentioning that Traitor. She durst not have the Confidence. I sent her to negotiate an Affair, in which if I'm detected I'm undone. If that wheedling Villain has wrought upon *Foible* to detect me, I'm ruin'd. Oh my dear Friend, I'm a Wretch of Wretches if I'm detected.

Mrs. Mar. O Madam, you cannot suspect Mrs. *Foible's* Integrity.

L. Wish. O, he carries Poison in his Tongue that wou'd corrupt Integrity itself. If she has given him an Opportunity, she has as good as put her Integrity into his Hands. Ah dear *Marwood*, what's Integrity to an Opportunity?—Hark! I hear her—Dear Friend retire into my Closet, that I may examine her with more Freedom—You'll pardon me, dear Friend, I can make bold with you—There are Books over the
Chimney

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Chimney—*Quarles* and *Pryn*, and the *Short View of the Stage*, with *Bunyan's Works*, to entertain you—Go, you Thing, and send her in. [To *Peg*.

SCENE V.

Lady WISHFORT, FOIBLE.

L. Wish. O *Foible*, where hast thou been? what hast thou been doing?

Foi. Madam, I have seen the Party.

L. Wish. But what hast thou done?

Foi. Nay, 'tis your Ladyship has done, and are to do; I have only promis'd. But a Man so enamour'd—so transported! Well, if worshiping of Pictures be a Sin—Poor Sir *Rowland*, I say.

L. Wish. The Miniature has been counted like—But hast thou not betray'd me, *Foible*? Hast thou not detected me to that faithless *Mirabell*?—What hadst thou to do with him in the Park? Answer me, has he got nothing out of thee?

Foi. So, the Devil has been before-hand with me; what shall I say?—Alas, Madam, could I help it, if I met that confident Thing? Was I in Fault? If you had heard how he us'd me, and all upon your Ladyship's Account, I'm sure you wou'd not suspect my Fidelity. Nay, if that had been the worst, I cou'd have borne: But he had a Fling at your Ladyship too; and then I could not hold: But i'faith I gave him his own.

L. Wish. Me! What did the filthy Fellow say?

Foi. O Madam; 'tis a Shame to say what he said—With his Taunts and his Fleers, tossing up his Nose. Humh (says he) what you are a hatching some Plot (says he) you are so early abroad, or catering (says he) ferreting for some disbanded Officer, I warrant—Half-pay is but thin Subsistence (says he)—Well, what Pension does your Lady propose?

pose? Let me see (says he); what, she must come down pretty deep now, she's superannuated (says he) and—

L. Wish. Odds my Life, I'll have him, I'll have him murder'd. I'll have him poison'd. Where does he eat? I'll marry a Drawer to have him poison'd in his Wine. I'll send for *Robin* from *Locket's*—immediately.

Foi. Poison him! Poisoning's too good for him. Starve him, Madam, starve him; marry Sir *Rowland*, and get him disinherited. O you wou'd bless yourself, to hear what he said.

L. Wish. A Villain! superannuated!

Foi. Humh (says he) I hear you are laying Designs against me too (says he) and Mrs. *Millamant* is to marry my Uncle; (he does not suspect a Word of your Ladyship;) but (says he) I'll fit you for that. I warrant you (says he) I'll hamper you for that (says he) you and your old Frippery too (says he) I'll handle you—

L. Wish. Audacious Villain! handle me; wou'd he durst—Frippery! old Frippery! Was there ever such a foul-mouth'd Fellow? I'll be marry'd To-morrow, I'll be contracted To-night.

Foi. The sooner the better, Madam.

L. Wish. Will Sir *Rowland* be here, say'st thou? when, *Foible*?

Foi. Incontinently, Madam. No new Sheriff's Wife expects the Return of her Husband after Knight-hood, with that Impatience in which Sir *Rowland* burns for the dear Hour of kissing your Ladyship's Hand after Dinner.

L. Wish. Frippery! superannuated Frippery! I'll frippery the Villain; I'll reduce him to Frippery and Rags: A Tatterdemallion—I hope to see him hung with Tatters, like a *Long-Lane* Pent-house, or a Gibbet Thief. A slander-mouth'd Railer: I warrant the spendthrift Prodigal's in Debt as much as the

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Million Lottery, or the whole Court upon a Birth-Day. I'll spoil his Credit with his Taylor. Yes, he shall have my Niece with her Fortune, he shall.

Foi. He! I hope to see him lodge in *Ludgate* first, and angle into *Black-Fryars* for Brafs Farthings, with an old Mitten.

L. Wish. Ay dear *Foible*; thank thee for that, dear *Foible*. He has put me out of all Patience. I shall never recompose my Features, to receive Sir *Rowland* with any Oeconomy of Face. This Wretch has fretted me, that I am absolutely decay'd. Look, *Foible*.

Foi. Your Ladyship has frown'd a little too rashly, indeed Madam. There are some Cracks discernible in the white Varnish.

L. Wish. Let me see the Glafs—Cracks, say'st thou? Why I am arrantly flay'd—I look like an old peel'd Wall. Thou must repair me, *Foible*, before Sir *Rowland* comes; or I shall never keep up to my Picture.

Foi. I warrant you, Madam; a little Art once made your Picture like you; and now a little of the same Art must make you like your Picture. Your Picture must fit for you, Madam.

L. Wish. But art thou sure Sir *Rowland* will not fail to come? Or will he not fail when he does come? Will he be importunate, *Foible*, and push? For if he shou'd not be importunate—I shall never break Decorums—I shall die with Confusion, if I am forc'd to advance—Oh no, I can never advance—I shall swoon if he shou'd expect Advances. No, I hope Sir *Rowland* is better bred, than to put a Lady to the Necessity of breaking her Forms. I won't be too coy neither.—I won't give him Despair—But a little Disdain is not amiss; a little Scorn is alluring.

Foi. A little Scorn becomes your Ladyship.

L. Wish. Yes, but Tendernefs becomes me best—A Sort of a Dyingness—You see that Picture has a
Sort

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Sort of a—Ha *Foible*? A Swimmingness in the Eyes—Yes, I'll look so—My Niece affects it; but she wants Features. Is Sir *Rowland* handsome? Let my Toilet be remov'd—I'll dress above. I'll receive Sir *Rowland* here. Is he handsome? Don't answer me. I won't know: I'll be surpriz'd; I'll be taken by Surprise.

Foi. By Storm, Madam. Sir *Rowland's* a brisk Man.

L. Wisp. Is he! O then he'll importune, if he's a brisk Man. I shall save Decorums if Sir *Rowland* importunes. I have a mortal Terror at the Apprehension of offending against Decorums. O I'm glad he is a brisk Man. Let my Things be remov'd, good *Foible*.

SCENE VI.

Mrs. FAINALL, FOIBLE.

Mrs. Fain. O *Foible*, I have been in a Fright, lest I shou'd come too late. That Devil, *Marwood*, saw you in the Park with *Mirabell*, and I'm afraid will discover it to my Lady.

Foi. Discover what, Madam?

Mrs. Fain. Nay, nay, put not on that strange Face. I am privy to the whole Design, and know that *Waitwell*, to whom thou wert this Morning marry'd, is to personate *Mirabell's* Uncle, and as such, winning my Lady, to involve her in those Difficulties from which *Mirabell* only must release her, by his making his Conditions to have my Confin and her Fortune left to her own Disposal.

Foi. O dear Madam, I beg your Pardon. It was not my Confidence in your Ladyship that was deficient; but I thought the former good Correspondence between your Ladyship and Mr. *Mirabell* might have hinder'd his communicating this Secret.

Mrs.

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Mrs. Fain. Dear *Foible*, forget that.

Fol. O dear Madam, Mr. *Mirabell* is such a sweet winning Gentleman—But your Ladyship is the Pattern of Generosity.—Sweet Lady, to be so good! Mr. *Mirabell* cannot chuse but be grateful. I find your Ladyship has his Heart still. Now, Madam, I can safely tell your Ladyship our Success. Mrs. *Marwood* had told my Lady; but I warrant I manag'd myself. I turn'd it all for the better. I told my Lady that Mr. *Mirabell* rail'd at her. I laid horrid Things to his Charge, I'll vow; and my Lady is so incens'd, that she'll be contracted to Sir *Rowland* To-night, she says;—I warrant I work'd her up, that he may have her for asking for, as they say of a *Welsh* Maidenhead.

Mrs. Fain. O rare *Foible*!

Fol. Madam, I beg your Ladyship to acquaint Mr. *Mirabell* of his Success. I would be seen as little as possible to speak to him—besides, I believe Madam *Marwood* watches me—She has a Month's Mind; but I know Mr. *Mirabell* can't abide her.—*[Calls.]* John—remove my Lady's Toilet. Madam, your Servant. My Lady is so impatient, I fear she'll come for me, if I stay.

Mrs. Fain. I'll go with you up the Back-stairs, lest I shou'd meet her.

SCENE VII.

Mrs. MARWOOD alone.

Indeed, Mrs. Engine, is it thus with you? Are you become a Go-between of this Importance? Yes, I shall watch you. Why this Wench is the *Pass-partoute*, a very Master-key to every body's strong Box. My Friend *Fainall*, have you carry'd it so swimmingly? I thought there was something in it; but it seems it's over with you. Your Loathing is not
from

from a Want of Appetite then, but from a Surfeit : else you could never be so cool to fall from a Principal to be an Assistant ; to procure for him ! A Pattern of Generosity, that I confess. Well, Mr. *Fainall*, you have met with your Match.—O Man, Man ! Woman, Woman ! The Devil's an Ass : If I were a Painter, I would draw him like an Idiot, a Driveler with a Bib and Bells. Man shou'd have his Head and Horns, and Woman the rest of him. Poor simple Fiend ! Madam *Marwood* has a Month's Mind, but he can't abide her—'Twere better for him you had not been his Confessor in that Affair ; without you could have kept his Counsel closer. I shall not prove another Pattern of Generosity—he has not oblig'd me to that with those Excesses of himself ; and now I'll have none of him. Here comes the good Lady, panting ripe ; with a Heart full of Hope, and a Head full of Care, like any Chymist upon the Day of Projection.

SCENE VIII.

[To her] Lady WISHFORT.

L. Wish. O dear *Marwood*, what shall I say for this rude Forgetfulness—But my dear Friend is all Goodness.

Mrs. Mar. No Apologies, dear Madam. I have been very well entertain'd.

L. Wish. As I'm a Person I am in a very Chaos to think I shou'd so forget myself—But I have such an Olio of Affairs, really I know not what to do—[Calls]—*Foible*—I expect my Nephew Sir *Wilfull* ev'ry Moment too :—Why *Foible*—He means to travel for Improvement.

Mrs. Mar. Methinks Sir *Wilfull* shou'd rather think of Marrying than Travelling at his Years. I hear he is turn'd of forty.

L. Wish.

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L. Wifh. O he's in less Danger of being spoil'd by his Travels—I am against my Nephew's marrying too young. It will be Time enough when he comes back, and has acquir'd Discretion to chuse for himself.

Mrs. Mar. Methinks *Mrs. Millamant* and he wou'd make a very fit Match. He may travel afterwards. 'Tis a Thing very usual with young Gentlemen.

L. Wifh. I promise you I have thought on't—And since 'tis your Judgment, I'll think on't again. I assure you I will; I value your Judgment extremely. On my Word I'll propose it.

SCENE IX.

[*To them.*] FOIBLE.

L. Wifh. Come, come *Foible*—I had forgot my Nephew will be here before Dinner—I must make haste.

Foi. Mr. *Witwoud* and Mr. *Petulant* are come to dine with your Ladyship.

L. Wifh. O dear, I can't appear 'till I am dress'd. Dear *Marwood* shall I be free with you again, and beg you to entertain 'em. I'll make all imaginable Haste. Dear Friend, excuse me.

SCENE X.

Mrs. MARWOOD, Mrs. MILLAMANT, MINCING.

Mill. Sure never any thing was so unbred as that odious Man.—*Marwood*, your Servant.

Mrs. Mar. You have a Colour, what's the Matter?

Mill. That horrid Fellow, *Petulant*, has provok'd me into a Flame—I have broke my Fan—*Mincing*, lend me yours.—Is not all the Powder out of my Hair?

Mrs. Mar. No. What has he done?

Mill.

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Mill. Nay, he has done nothing ; he has only talk'd—Nay, he has said nothing neither ; but he has contradicted ev'ry thing that has been said. For my part, I thought *Witwoud* and he wou'd have quarrell'd.

Min. I vow Mem, I thought once they wou'd have fit.

Mill. Well, 'tis a lamentable Thing, I swear, that one has not the Liberty of chusing one's Acquaintance as one does one's Cloaths.

Mrs. Mar. If we had that Liberty, we shou'd be as weary of one Set of Acquaintance, tho' never so good, as we are of one Suit, tho' never so fine. A Fool and a *Doily* Stuff wou'd now and then find Days of Grace, and be worn for Variety.

Mill. I could consent to wear 'em, if they wou'd wear alike ; but Fools never wear out—They are such *Drap-de-berry* Things ! Without one cou'd give 'em to one's Chambermaid after a Day or two.

Mrs. Mar. 'Twere better so indeed. Or what think you of the Play-house ? A fine gay glossy Fool shou'd be given there, like a new Masking-habit after the Masquerade is over, and we have done with the Disguise. For a Fool's Visit is always a Disguise ; and never admitted by a Woman of Wit, but to blind her Affair with a Lover of Sense. If you wou'd but appear barefac'd now, and own *Mirabell* ; you might as easily put off *Petulant* and *Witwoud*, as your Hood and Scarf. And indeed 'tis Time, for the Town has found it : The Secret is grown too big for the Pretence : 'Tis like *Mrs. Primly's* great Belly ; she may lace it down before, but it burnishes on her Hips. Indeed, *Millamant*, you can no more conceal it, than my Lady *Strammel* can her Face, that goodly Face, which in Defiance of her Rhenish-Wine Tea, will not be comprehended in a Mask.

Mill. I'll take my Death, *Marwood*, you are more censorious than a decay'd Beauty, or a discarded
Toast.

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Toast. *Mincing*, tell the Men they may come up. My Aunt is not dressing here ; their Folly is less provoking than your Malice.

S C E N E XI.

MILLAMANT, MARWOOD.

Mill. The Town has found it ! What has it found ? That *Mirabell* loves me is no more a Secret, than it is a Secret that you discover'd it to my Aunt, or than the Reason why you discover'd it is a Secret.

Mrs. Mar. You are nettled.

Mill. You're mistaken. Ridiculous !

Mrs. Mar. Indeed, my Dear, you'll tear another Fan, if you don't mitigate those violent Airs.

Mill. O silly ! Ha, ha, ha. I cou'd laugh immoderately. Poor *Mirabell* ! His Constancy to me has quite destroy'd his Complaisance for all the World beside. I swear, I never enjoin'd it him, to be so coy—If I had the Vanity to think he wou'd obey me, I wou'd command him to shew more Gallantry—'Tis hardly well-bred to be so particular on one Hand, and so insensible on the other. But I despair to prevail, and so let him follow his own Way. Ha, ha, ha. Pardon me, dear Creature, I must laugh, ha, ha, ha ; tho' I grant you 'tis a little barbarous, ha, ha, ha.

Mrs. Mar. What Pity 'tis, so much fine Raillery, and deliver'd with so significant Gesture, shou'd be so unhappily directed to miscarry.

Mill. Ha ? Dear Creature I ask your Pardon—I swear I did not mind you.

Mrs. Mar. Mr. *Mirabell* and you both may think a Thing impossible, when I shall tell him by telling you—

Mill. O dear, what ? for it is the same Thing, if I hear it—Ha, ha, ha.

Mrs.

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Mrs. Mar. That I detest him, hate him, Madam.

Mill. O Madam, why so do I—And yet the Creature loves me; ha, ha, ha. How can one forbear laughing to think of it—I am a Sybil if I am not amaz'd to think what he can see in me. I'll take my Death, I think you are handsomer—and within a Year or two as young—If you cou'd but stay for me, I shou'd overtake you—But that cannot be—Well, that Thought makes me melancholic—Now I'll be sad.

Mrs. Mar. Your merry Note may be chang'd sooner than you think.

Mill. D'ye say so? Then I'm resolv'd I'll have a Song to keep up my Spirits.

SCENE XII.

[To them] MINCING.

Minc. The Gentlemen stay but to comb, Madam; and will wait on you.

Mill. Desire Mrs. —, that is in the next Room to sing the Song I wou'd have learnt Yesterday. You shall hear it, Madam—Not that there's any great Matter in it—But 'tis agreeable to my Humour.

S O N G.

Set by Mr. JOHN ECCLES.

I.

LOVE's but the Frailty of the Mind,
When 'tis not with Ambition join'd;
A sickly Flame, which if not fed expires;
And feeding, wastes in self-consuming Fires.

II.

'Tis not to wound a wanton Boy
Or am'rous Youth, that gives the Joy;
But 'tis the Glory to have pierc'd a Swain,
For whom inferior Beauties sigh'd in vain.

Then

III.

*Then I alone the Conquest prize,
 When I insult a Rival's Eyes :
 If there's Delight in Love, 'tis when I see
 That Heart which others bleed for, bleed for me.*

S C E N E XIII.

[*To them*] PETULANT, WITWOUD.

Mill. Is your Animosity compos'd, Gentlemen?

Witw. Rallery, Rallery, Madam, we have no Animosity—We hit off a little Wit now and then, but no Animosity—The Falling-out of Wits is like the Falling-out of Lovers—We agree in the main, like Treble and Base. Ha, *Petulant*!

Pet. Ay in the main—But when I have a Humour to contradict—

Witw. Ay, when he has a Humour to contradict, then I contradict too. What, I know my Cue. Then we contradict one another like two Battledores; for Contradictions beget one another like *Jews*.

Pet. If he says Black's Black—If I have a Humour to say 'tis Blue—Let that pass—All's one for that. If I have a Humour to prove it, it must be granted.

Witw. Not positively must—But it may—it may.

Pet. Yes, it positively must, upon Proof positive.

Pet. Ay, upon Proof positive it must; but upon Proof presumptive it only may. That's a logical Distinction now, Madam.

Mrs. Mar. I perceive your Debates are of Importance, and very learnedly handled.

Pet. Importance is one Thing, and Learning's another; but a Debate's a Debate, that I assert.

Witw. *Petulant*'s an Enemy to Learning; he relies altogether on his Parts.

Pet.

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Pet. No, I'm no Enemy to Learning; it hurts not me.

Mrs. Mar. That's a Sign indeed its no Enemy to you.

Pet. No, no, it's no Enemy to any Body, but them that have it.

Mill. Well, an illiterate Man's my Aversion. I wonder at the Impudence of an illiterate Man, to offer to make Love.

Witw. That I confess I wonder at too.

Mill. Ah! to marry an Ignorant! that can hardly read or write.

Pet. Why should a Man be any further from being marry'd tho' he can't read, than he is from being hang'd. The Ordinary's paid for setting the *Psalms*, and the Parish Priest for reading the Ceremony. And for the rest which is to follow in both Cases, a Man may do it without Book—So all's one for that.

Mill. D'ye hear the Creature? Lord, here's Company, I'll be gone.

SCENE XIV.

Sir WILFULL WITWOUD in a Riding-dress, Mrs. MARWOOD, PETULANT, WITWOUD, FOOT-MAN.

Wit. In the Name of *Bartlemew* and his Fair, what have we here?

Mrs. Mar. 'Tis your Brother, I fancy. Don't you know him?

Witw. Not I—Yes, I think it is he—I've almost forgot him; I have not seen him since the Revolution.

Foot. Sir, my Lady's dressing. Here's Company; if you please to walk in, in the mean Time.

Sir Wil. Dressing! What, it's but Morning here I warrant with you in *London*; we shou'd count it to-

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wards Afternoon in our Parts, down in *Shropshire*—Why then belike my Aunt han't din'd yet—Ha, Friend?

Foot. Your Aunt, Sir?

Sir *Wil.* My Aunt, Sir? yes my Aunt, Sir, and your Lady, Sir; your Lady is my Aunt, Sir—Why, what, dost thou not know me, Friend? Why then send some Body hither that does. How long hast thou liv'd with thy Lady, Fellow, ha?

Foot. A week, Sir; longer than any in the House, except my Lady's Woman.

Sir *Wil.* Why then belike thou dost not know thy Lady, if thou see'st her; ha, Friend!

Foot. Why truly, Sir, I cannot safely swear to her Face in a Morning, before she is dress'd. 'Tis like I may give a shrewd Guess at her by this Time.

Sir *Wil.* Well, pr'ythee try what thou canst do; if thou canst not guess, enquire her out; do'st hear, Fellow? and tell her, her Nephew, Sir *Wilfull Witwoud*, is in the House.

Foot. I shall, Sir.

Sir *Wil.* Hold ye, hear me, Friend; a Word with you in your Ear: Pr'ythee who are these Gallants?

Foot. Really, Sir, I can't tell; here come so many here, 'tis hard to know 'em all.

S C E N E XV.

Sir WILFULL WITWOUD, PETULANT, WITWOUD,
Mrs. MARWOOD.

Sir *Wil.* Oons, this Fellow knows less than a Starling; I don't think a' knows his own Name.

Mrs. *Mar.* Mr. *Witwoud*, your Brother is not behind-hand in Forgetfulness—I fancy he has forgot you too.

Witw. I hope so—The Devil take him that remembers first, I say.

Sir *Wil.* Save you Gentlemen and Lady.

Mrs. *Mar.* For Shame, Mr. *Witwoud*; why won't you speak to him?—And you, Sir.

Witw. *Petulant*, speak.

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Pet. And you, Sir.

Sir Wil. No Offence, I hope. [*Salutes Marwood.*]

Mrs. Mar. No sure, Sir.

Witw. This is a vile Dog, I see that already. No Offence! Ha, ha, ha! To him; to him, *Petulant*, smoke him.

Pet. It seems as if you had come a Journey, Sir; hem, hem. [*Surveying him round.*]

Sir Wil. Very likely, Sir, that it may seem so.

Pet. No Offence! I hope, Sir.

Witw. Smoke the Boots, the Boots; *Petulant*, the Boots; Ha, ha, ha.

Sir Wil. May be not, Sir; thereafter as 'tis meant, Sir.

Pet. Sir, I presume upon the Information of your Boots.

Sir Wil. Why, 'tis like you may, Sir: If you are not satisfy'd with the Information of my Boots, Sir, if you will step to the Stable, you may enquire further of my Horse, Sir.

Pet. Your Horse, Sir! Your Horse is an Afs, Sir!

Sir Wil. Do you speak by Way of Offence, Sir!

Mrs. Mar. The Gentleman's merry, that's all, Sir—S'life, we shall have a Quarrel betwixt an Horse and Afs, before they find one another out.—You must not take any Thing amiss from your Friends, Sir. You are among your Friends, here, tho' it may be you don't know it—If I am not mistaken, you are *Sir Wilfull Witwoud*.

Sir Wil. Right, Lady; I am *Sir Wilfull Witwoud*, so I write myself; no Offence to any Body, I hope; and Nephew to the Lady *Wishfort* of this Mansion.

Mrs. Mar. Don't you know this Gentleman, Sir?

Sir Wil. Hum! What, sure 'tis not—Yea by'r Lady, but 'tis—Sheart I know not whether 'tis or no—Yea but 'tis, by the *Rekin*. Brother *Antony*! What *Tony*, i'faith! What do'st thou not know me? By'r Lady nor I thee, thou art so becravated, and so beperriwig'd—Sheart why do'st not speak? Art thou o'erjoy'd?

Witw. 'Odso Brother, is it you? Your Servant, Brother.

Sir *Wil.* Your Servant! Why your's, Sir. Your Servant agin—'Sheart, and your Friend and Servant to that—And a—(*puff*) and a Flap Dragon for your Service, Sir: And a Hare's Foot, and a Hare's Scut for your Service, Sir; an you be so cold and so courtly!

Witw. No Offence, I hope, Brother.

Sir *Wil.* 'Sheart, Sir, but there is, and much Offence.—A Fox, is this your Inns o' Court Breeding, not to know your Friends and your Relations, your Elders, and your Betters?

Wit. Why, Brother *Wilfull* of *Salop*, you may be as short as a *Sbrewsbury* Cake, if you please. But I tell you 'tis not modish to know Relations in Town. You think you're in the Country, where great lubberly Brothers slapper and kiss one another when they meet, like a Call of Serjeants—'Tis not the Fashion here; 'tis not indeed, dear Brother.

Sir *Wil.* The Fashion's a Fool; and you're a Fop, dear Brother. 'Sheart, I've suspected this—By'r Lady I conjectur'd you were a Fop, since you began to change the Stile of your Letters, and write in a Scrap of Paper gilt round the Edges, no bigger than a *Subpœna*. I might expect this when you left off *Honour'd Brother*; and *hoping you are in good Health*, and so forth—To begin with a *Rat me, Knight, I'm so sick of a last Night's Debauch*—O'ds Heart, and then tell a familiar Tale of a Cock and a Bull, and a Whore and a Bottle, and so conclude—You cou'd write News before you were out of your Time, when you liv'd with honest *Purple-Nose* the Attorney of *Furnival's* Inn—You cou'd intreat to be remember'd then to your Friends round the *Rekin*. We could have *Gazettes* then, and *Darwks's* Letter, and the Weekly Bill, 'till of late Days.

Pet. 'Slife, *Witwoud*, were you ever an Attorney's Clerk? Of the Family of the *Furnivals*. Ha, ha, ha!

Witw.

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Witw. Ay, ay, but that was but for a while. Not long, not long; pshaw, I was not in my own Power then. An Orphan, and this Fellow was my Guardian; ay, ay, I was glad to consent to that, Man, to come to *London*. He had the Disposal of me then. If I had not agreed to that, I might have been bound 'Prentice to a Felt-maker in *Shrewsbury*; this Fellow would have bound me to a Maker of Felts.

Sir Wil. 'Sheart, and better than to be bound to a Maker of Fops; where, I suppose, you have serv'd your Time; and now you may set up for yourself.

Mrs. Mar. You intend to travel, Sir, as I'm inform'd.

Sir Wil. Belike I may, Madam. I may chance to sail upon the salt Seas, if my Mind hold.

Pet. And the Wind serve.

Sir Wil. Serve or not serve, I shan't ask License of you, Sir; nor the Weather-Cock your Companion. I direct my Discourse to the Lady, Sir; 'Tis like my Aunt may have told you, Madam—Yes, I have settl'd my Concerns, I may say now, and am minded to see foreign Parts. If an how that the Peace holds, whereby that is Taxes abate.

Mrs. Mar. I thought you had designed for *France* at all Adventures.

Sir Wil. I can't tell that; 'tis like I may, and 'tis like I may not. I am somewhat dainty in making a Resolution,—because when I make it I keep it. I don't stand shill I, shall I, then; if I say't, I'll do't: But I have Thoughts to tarry a small Matter in Town, to learn somewhat of your *Lingo* first, before I cross the Seas. I'd gladly have a Spice of your *French* as they say, whereby to hold Discourse in foreign Countries.

Mrs. Mar. Here's an Academy in Town for that Use.

Sir Wil. There is? 'Tis like there may.

Mrs. Mar. No doubt you will return very much improv'd.

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Witw. Yes, refin'd like a *Dutch Skipper* from a Whale-fishing.

SCENE XVI.

[*To them*] *Lady WISHFORT, and FAINALL.*

L. Wish. Nephew, you are welcome.

Sir Wil. Aunt, your Servant.

Fain. *Sir Wilfull*, your most faithful Servant.

Sir Wil. Cousin *Fainall*, give me your Hand.

L. Wish. Cousin *Witwoud*, your Servant; Mr. *Petulant*, your Servant—Nephew, you are welcome again. Will you drink any Thing after your Journey, Nephew, before you eat? Dinner's almost ready.

Sir Wil. I'm very well I thank you, Aunt—However, I thank you for your courteous Offer. 'Sheart I was afraid you wou'd have been in the Fashion too, and have remember'd to have forgot your Relations. Here's your Cousin *Tony*; belike, I mayn't call him Brother for fear of Offence.

L. Wish. O he's a Rallier, Nephew—My Cousin's a Wit: And your great Wits always rally their best Friends to chuse. When you have been Abroad, Nephew, you'll understand Raillery better.

[*Fainall and Mrs. Marwood talk apart.*]

Sir Wil. Why then let him hold his Tongue in the mean Time; and rail when that Day comes.

SCENE XVII.

[*To them*] *MINCING.*

Minc. Mem, I am come to acquaint your Laship that Dinner is impatient.

Sir Wil. Impatient? Why then belike it won't stay 'till I pull off my Boots. Sweet-heart, can you help me to a Pair of Slippers?—My Man's with his Horses, I warrant.

L. Wish. Fy, fy, Nephew, you wou'd not pull off

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off your Boots here—Go down into the Hall—Dinner shall stay for you—My Nephew's a little unbred, you'll pardon him, Madam.—Gentlemen, will you walk? *Marwood?*

Mrs. Mar. I'll follow you, Madam,—before Sir *Wilfull* is ready.

SCENE XVIII.

Mrs. MARWOOD, FAINALL:

Fain. Why then *Foible's* a Bawd, an errant, rank, match-making Bawd. And I it seems am a Husband, a rank Husband; and my Wife a very errant, rank Wife,—all in the Way of the *World*. 'Sdeath! to be a Cuckold by Anticipation, a Cuckold in Embryo! Sure I was born with budding Antlers like a young Satyr, or a Citizen's Child. 'Sdeath! to be out-witted, to be out-jilted—out-matrimony'd—If I had kept my Speed like a Stag, 'twere somewhat—but to crawl after, with my Horns like a Snail, and be outstripp'd by my Wife—'tis scurvy Wedlock.

Mrs. Mar. Then shake it off; you have often wish'd for an Opportunity to part;—and now you have it. But first prevent their Plot,—the Half of *Millamant's* Fortune is too considerable to be parted with, to a Foe, to *Mirabell*.

Fain. Damn him, that had been mine—had you not made that fond Discovery—That had been forfeited, had they been married. My Wife had added Lustre to my Horns, by that Increase of Fortune. I cou'd have worn 'em tipt with Gold, tho' my Forehead had been furnish'd like a Deputy-Lieutenant's Hall.

Mrs. Mar. They may prove a Cap of Maintenance to you still, if you can away with your Wife. And she's no worse than when you had her—I dare swear she had given up her Game before she was marry'd.

Fain. Hum! That may be—

Mrs. Mar. You married her to keep you; and if you can contrive to have her keep you better than

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you expected, why should you not keep her longer than you intended?

Fain. The Means, the Means.

Mrs. Mar. Discover to my Lady your Wife's Conduct; threaten to part with her—My Lady loves her, and will come to any Composition to save her Reputation. Take the Opportunity of breaking it, just upon the Discovery of this Imposture. My Lady will be enrag'd beyond Bounds, and sacrifice Niece, and Fortune, and all at that Conjunction. And let me alone to keep her warm; if she shou'd flag in her Part, I will not fail to prompt her.

Fain. Faith, this has an Appearance.

Mrs. Mar. I'm sorry I hinted to my Lady to endeavour a Match between *Millamant* and Sir *Wilfull*, that may be an Obstacle.

Fain. O for that Matter leave me to manage him; I'll disable him for that, he will drink like a *Dane*: After Dinner, I'll set his Hand in.

Mrs. Mar. Well, how do you stand affected towards your Lady?

Fain. Why faith I'm thinking of it.—Let me see—I am marry'd already; so that's over—My Wife has play'd the Jade with me—Well, that's over too—I never lov'd her, or if I had, why that wou'd have been over too by this time—Jealous of her I cannot be, for I am certain; so there's an End of Jealousy. Weary of her, I am and shall be—No, there's no End of that; No, no, that were much to hope. Thus far concerning my Repose. Now for my Reputation,—As to my own, I marry'd not for it; so that's out of the Question.—And as to my Part in my Wife's—Why she had parted with hers before; so bringing none to me, she can take none from me; 'tis against all Rule of Play, that I should lose to one, who has not wherewithal to stake.

Mrs. Mar. Besides you forget, Marriage is honourable.

Fain. Hum! Faith and that's well thought on;
Marriage

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Marriage is honourable, as you say; and if so, wherefore should Cuckoldom be a Discredit, being deriv'd from so honourable a Root?

Mrs. Mar. Nay, I know not; if the Root be honourable, why not the Branches?

Fain. So, so, why this Point's clear—Well, how do we proceed?

Mrs. Mar. I will contrive a Letter which shall be deliver'd to my Lady at the Time when that Rascal who is to act Sir Rowland is with her. It shall come as from an unknown Hand—for the less I appear to know of the Truth, the better I can play the Incendiary. Besides, I wou'd not have *Foible* provok'd if I could help it,—because you know she knows some Passages—Nay, I expect all will come out—But let the Mine be sprung first, and then I care not if I am discover'd.

Fain. If the worst come to the worst,—I'll turn my Wife to Grass—I have already a Deed of Settlement of the best Part of her Estate, which I wheedl'd out of her; and that you shall partake at least.

Mrs. Mar. I hope you are convinc'd that I hate *Mirabell* now: You'll be no more jealous.

Fain. Jealous, no,—by this Kiss—let Husbands be jealous; but let the Lover still believe: Or if he doubt, let it be only to endear his Pleasure, and prepare the Joy that follows, when he proves his Mistress true. But let Husbands Doubts convert to endless Jealousy; or if they have Belief, let it corrupt to Superstition, and blind Credulity. I am single, and will herd no more with 'em. True, I wear the Badge, but I'll disown the Order. And since I take my Leave of 'em, I care not if I leave 'em a common Motto to their common Crest.

*All Husbands must, or Pain, or Shame endure;
The Wife too jealous are, Fools too secure.*

The End of the Third Act.

ACT IV. SCENE I.

[SCENE continues.]

Lady WISHFORT and FOIBLE.

L. Wish. **I**S Sir Rowland coming, say'st thou, *Foible*? and are Things in Order?

Foi. Yes, Madam. I have put Wax-lights in the Sconces, and plac'd the Footmen in a Row in the Hall, in their best Liveries, with the Coachman and Postilion to fill up the Equipage.

L. Wish. Have you pullvill'd the Coachman and Postilion, that they may not stink of the Stable, when Sir Rowland comes by?

Foi. Yes, Madam.

L. Wish. And are the Dancers and the Musick ready, that he may be entertain'd in all Points with Correspondence to his Passion?

Foi. All is ready, Madam.

L. Wish. And—well—and how do I look, *Foible*?

Foi. Most killing well, Madam.

L. Wish. Well, and how shall I receive him? In what Figure shall I give his Heart the first Impression? There is a great deal in the first Impression: Shall I sit?—No, I won't sit—I'll walk—ay, I'll walk from the Door upon his Entrance; and then turn full upon him—No, that will be too sudden. I'll lie—ay, I'll lie down—I'll receive him in my little Dressing-Room. There's a Couch—Yes, yes, I'll give the first Impression on a Couch—I won't lie neither, but loll and lean upon one Elbow, with one Foot a little dangling off, jogging in a thoughtful Way—Yes—and then as soon as he appears, start, ay, start and be surpriz'd, and rise to meet him in a pretty Disorder—Yes—O, nothing is more alluring than a Levee from a Couch in some Confusion—It
shews

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shews the Foot to Advantage, and furnishes with Blushes, and re-composing Airs beyond Comparison. Hark! There's a Coach.

Foi. 'Tis he, Madam.

L. Wifh. O dear, has my Nephew made his Adresses to *Millamant*? I order'd him.

Foi. Sir *Wilfull* is set in to Drinking, Madam, in the Parlour.

L. Wifh. Odds my Life, I'll send him to her. Call her down, *Foible*; bring her hither. I'll send him as I go—When they are together, then come to me, *Foible*, that I may not be too long along with Sir *Rowland*.

SCENE II.

Mrs. MILLAMANT, Mrs. FAINALL, FOIBLE.

Foi. Madam, I stay'd here, to tell your Ladyship that Mr. *Mirabell* has waited this Half Hour for an Opportunity to talk with you. Tho' my Lady's Orders were to leave you and Sir *Wilfull* together. Shall I tell Mr. *Mirabell* that you are at Leisure?

Mill. No—What wou'd the dear Man have? I am thoughtful, and wou'd amuse myself.—Bid him come another Time.

*There never yet was Woman made,
Nor shall, but to be curs'd.*

[Repeating and walking about.]

That's hard!

Mrs. Fain. You are very fond of Sir *John Suckling* To-day, *Millamant*, and the Poets.

Mill. He? Ay, and filthy Verses—So I am.

Foi. Sir *Wilfull* is coming, Madam. Shall I send Mr. *Mirabell* away?

Mill. Ay, if you please, *Foible*, send him away,—or send him hither,—just as you will, dear *Foible*.—

G 6

I think

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I think I'll see him—Shall I? Ay, let the Wretch come.

Thyrsis, a Youth of the inspir'd Train.

[*Repeating.*
Dear *Fainall*, entertain Sir *Wilfull*—Thou hast Philosophy to undergo a Fool, thou art marry'd and hast Patience—I would confer with my own Thoughts.

Mrs. Fain. I am oblig'd to you, that you would make me your Proxy in this Affair; but I have Business of my own.

SCENE III.

[*To them*] Sir WILFULL.

Mrs. Fain. O Sir *Wilfull*, you are come at the critical Instant. There's your Mistress up to the Ears in Love and Contemplation; pursue your Point, now or never.

Sir *Wil.* Yes; my Aunt will have it so,—I would gladly have been encourag'd with a Bottle or two, because I'm somewhat wary at first, before I am acquainted;—but I hope, after a Time, I shall break my Mind—that is, upon further Acquaintance—So for the present, Cousin, I'll take my Leave—If so be you'll be so kind to make my Excuse, I'll return to my Company—

Mrs. Fain. O fy, Sir *Wilfull*! What, you must not be daunted.

Sir *Wil.* Daunted, no, that's not it, it is not so much for that—for if so be that I set on't, I'll do't. But only for the present, 'tis sufficient 'till further Acquaintance, that's all—your Servant.

Mrs. Fain. Nay, I'll swear you shall never lose so favourable an Opportunity, if I can help it. I'll leave you together, and lock the Door.

SCENE IV.

Sir WILFULL, MILLAMANT.

Sir Wil. Nay, nay, Cousin,—I have forgot my Gloves,—What d'ye do? 'Sheart a'has lock'd the Door indeed, I think—Nay, Cousin *Fainall*, open the Door—Pshaw, what a Vixen Trick is this?—Nay, now a'has seen me too—Cousin, I made bold to pass thro' as it were—I think this Door's enchanted—

Mill. [*Repeating.*]

*I pr'ythee spare me, gentle Boy,
Press me no more for that slight Toy.*

Sir Wil. Anan? Cousin, your Servant.

Mill. —*That foolish Trifle of a Heart*

—Sir Wilfull!

Sir Wil. Yes—your Servant. No Offence I hope, Cousin.

Mill. [*Repeating.*]

*I swear it will not do its Part,
Tho' thou dost thine, employ'st thy Power and Art.*

Natural, easy Suckling!

Sir Wil. Anan? *Suckling*? No such Suckling neither, Cousin, nor Stripling: I thank Heav'n, I'm no Minor.

Mill. Ah Rustick, ruder than *Gothick*.

Sir Wil. Well, well, I shall understand your *Lingo* one of these Days, Cousin, in the mean while I must answer in plain *English*.

Mill. Have you any Business with me, Sir Wilfull?

Sir Wil. Not at present, Cousin.—Yes, I made bold to see, to come and know if that how you were dispos'd to fetch a Walk this Evening, if so be that I might not be troublesome, I would have fought a Walk with you.

Mill. A Walk? What then?

Sir

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Sir Wil. Nay nothing—Only for the Walk's Sake, that's all—

Mill. I nauseate Walking ; 'tis a Country Diversion ; I loath the Country, and every Thing that relates to it.

Sir Wil. Indeed ! Hah ! Look ye, look ye, you do ? Nay, 'tis like you may—Here are Choice of Pastimes here in Town, as Plays and the like, that must be confes'd indeed.—

Mill. *Ab l'etourdie !* I hate the Town too.

Sir Wil. Dear Heart, that's much—Hah ! that you should hate 'em both ! Hah ! 'tis like you may ; there are some can't relish the Town, and others can't away with the Country,—'tis like you may be one of those, Cousin.

Mill. Ha, ha, ha. Yes, 'tis like I may.—You have nothing further to say to me ?

Sir Wil. Not at present, Cousin.—'Tis like when I have an Opportunity to be more private—I may break my Mind in some Measure—I conjecture you partly guess—However that's as Time shall try,—but spare to speak and spare to speed, as they say.

Mill. If it is of no great Importance, Sir Wilfull, you will oblige me to leave me : I have just now a little Business—

Sir Wil. Enough, enough, Cousin : Yes, yes, all a Case—When you're dispos'd. Now's as well as another Time ; and another Time as well as now. All's one for that,—Yes, yes, if your Concerns call you, there's no Haste ; it will keep cold, as they say—Cousin, your Servant.—I think this Door's lock'd.

Mill. You may go this Way, Sir.

Sir Wil. Your Servant, then with your Leave I'll return to my Company.

Mill. Ay, ay ; ha, ha, ha.

Like Phœbus sung the no less am'rous Boy.

SCENE

SCENE V.

MILLAMANT, MIRABELLE.

Mir. Like Daphne *she*, as lovely and as coy.

Do you lock yourself up from me, to make my Search more curious? Or is this pretty Artifice contriv'd, to signify that here the Chace must end, and my Pursuit be crown'd. for you can fly no further?—

Mill. Vanity! No—I'll fly and be follow'd to the last Moment, tho' I am upon the very Verge of Matrimony, I expect you should solicit me as much as if I were wavering at the Grate of a Monastery, with one Foot over the Threshold. I'll be solicited to the very last, nay, and afterwards.

Mir. What, after the last?

Mill. O, I should think I was poor, and had nothing to bestow, if I were reduc'd to an inglorious Ease; and freed from the agreeable Fatigues of Solicitation.

Mir. But do not you know, that when Favours are conferr'd upon instant and tedious Solicitation, that they diminish in their Value, and that both the Giver loses the Grace, and the Receiver lessens his Pleasure?

Mill. It may be in Things of common Application; but never sure in Love. O, I hate a Lover, that can dare to think he draws a Moment's Air, independent on the Bounty of his Mistress. There is not so impudent a Thing in Nature, as the sawcy Look of an assured Man, confident of Success. The pedantick Arrogance of a very Husband has not so pragmatistical an Air. Ah! I'll never marry, unless I am first made sure of my Will and Pleasure.

Mir. Would you have 'em both before Marriage? Or will you be contented with the first now, and stay for the other 'till after Grace?

Mill.

Mill. Ah don't be impertinent—My dear Liberty, shall I leave thee? My faithful Solitude, my darling Contemplation, must I bid you then Adieu? Ay—adieu—My Morning Thoughts, agreeable Wakings, indolent Slumbers, ye *Douceurs*, ye *Sommeils du Matin*, adieu—I can't do't, 'tis more than impossible—Positively *Mirabell*, I'll lie a-bed in a Morning as long I please.

Mir. Then I'll get up in a Morning as early as I please.

Mill. Ah! idle Creature, get up when you will—And d'ye hear, I won't be call'd Names after I'm marry'd; positively I won't be call'd Names.

Mir. Names!

Mill. Ay, as Wife, Spouse, my Dear, Joy, Jewel, Love, Sweet-heart, and the rest of that nauseous Cant, in which Men and their Wives are so fulsomly familiar—I shall never bear that—Good *Mirabell*, don't let us be familiar or fond, nor kifs before Folks, like my Lady *Fadler* and Sir *Francis*: Nor go to *Hyde-Park* together the first *Sunday* in a new Chariot, to provoke Eyes and Whispers; and then never be seen there together again; as if we were proud of one another the first Week, and ashamed of one another ever after. Let us never visit together, nor go to a Play together, but let us be very strange and well bred: Let us be as strange as if we had been marry'd a great while; and as well bred as if we were not marry'd at all.

Mir. Have you any more Conditions to offer? Hitherto your Demands are pretty reasonable.

Mill. Trifles,—As Liberty to pay and receive Visits to and from whom I please; to write and receive Letters, without Interrogatories or wry Faces on your Part; to wear what I please; and choose Conversation with regard only to my own Taste; to have no Obligation upon me to converse with Wits that I don't like, because they are your Acquaintance; or to be intimate

intimate with Fools, because they may be your Revelations. Come to Dinner when I please, dine in my Dressing-Room when I'm out of Humour, without giving a Reason. To have my Closet inviolate; to be sole Empress of my Tea-table, which you must never presume to approach without first asking Leave. And lastly, wherever I am, you shall always knock at the Door before you come in. These Articles subscrib'd, if I continue to endure you a little longer, I may by Degrees dwindle into a Wife.

Mir. Your Bill of Fare is something advanc'd in this latter Account. Well, have I Liberty to offer Conditions—That when you are dwindled into a Wife, I may not be beyond Measure enlarg'd into a Husband.

Mill. You have free Leave, propose your utmost; speak and spare not.

Mir. I thank you. *Imprimis* then, I covenant that your Acquaintance be general; that you admit no sworn Confident, or Intimate of your own Sex: No the Friend to screen her Affairs under your Countenance, and tempt you to make Trial of a mutual Secrecy. No Decoy-duck to wheedle you a *Fop-scrambling* to the Play in a Mask—Then bring you Home in a pretended Fright, when you think you shall be found out—And rail at me for missing the Play, and disappointing the Frolick which you had to pick me up and prove my Constancy.

Mill. Detestable *Imprimis*! I go to the Play in a Mask!

Mir. *Item*, I article, that you continue to like your own Face, as long as I shall: And while it passes current with me, that you endeavour not to new coin it. To which End, together with all Vizards for the Day, I prohibit all Masks for the Night made of Oil'd-skins, and I know not what—Hog's Bones, Hare's Gall, Pig Water, and the Marrow of a roasted Cat. In short, I forbid all Commerce

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merce with the Gentlewoman in *What-d'ye-call-it* Court. *Item*, I shut my Doors against all Bawds with Baskets, and Penny-worths of *Muslin, China, Fans, Atlasses, &c.*—*Item*, when you shall be Breeding—

Mill. Ah! name it not.

Mir. Which may be presum'd, with a Blessing on our Endeavours—

Mill. Odious Endeavours!

Mir. I denounce against all strait-lacing, squeezing for a Shape, 'till you mould my Boy's Head like a Sugar-loaf; and instead of a Man-child, make me Father to a Crooked-billet. Lastly, to the Dominion of the *Tea-table* I submit.—But with *Proviso*, that you exceed not in your Province; but restrain yourself to native and simple *Tea-table* Drinks, as *Tea, Chocolate, and Coffee*. As likewise to genuine and authoriz'd *Tea-table* Talk—Such as mending of Fashions, spoiling Reputations, railing at absent Friends, and so forth—But that on no Account you encroach upon the Mens Prerogative, and presume to drink Healths, or toast Fellows; for Prevention of which I banish all *foreign Forces*, all Auxiliaries to the *Tea-table*, as *Orange-brandy, all Anniseed, Cinnamon, Citron and Barbadoes-waters*, together with *Ratafia*, and the most noble Spirit of *Clary*.—But for *Couflip-wine, Poppy-water*, and all *Dormitives*, those I allow.—These *Provisos* admitted, in other Things I may prove a tractable and complying Husband.

Mill. O horrid *Provisos*! filthy strong Waters! I toast Fellows, odious Men! I hate your odious *Provisos*.

Mir. Then we're agreed. Shall I kiss your Hand upon the Contract? and here comes one to be a Witness to the Sealing of the Deed.

SCENE

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SCENE VI.

[To them] Mrs. FAINALL.

Mill. Fainall, what shall I do? shall I have him? I think I must have him.

Mrs. Fain. Ay, ay, take him, take him; what shou'd you do?

Mill. Well then—I'll take my Death I'm in a horrid Fright—*Fainall*, I shall never say it—Well—I think—I'll endure you.

Mrs. Fain. Fy, fy, have him, have him, and tell him so in plain Terms: For I am sure you have a Mind to him.

Mill. Are you? I think I have—and the horrid Man looks as if he thought so too—Well, you ridiculous Thing you, I'll have you—I won't be kiss'd, nor I won't be thank'd—Here kiss my Hand tho'—So, hold your Tongue now, don't say a Word.

Mrs. Fain. Mirabell, there's a Necessity for your Obedience;—You have neither Time to talk nor stay. My Mother is coming; and in my Conscience if she shou'd see you, wou'd fall into Fits, and may be not recover Time enough to return to Sir Rowland, who, as *Foible* tells me, is in a fair Way to succeed. Therefore spare your Ecstacies for another Occasion, and slip down the Back-stairs, where *Foible* waits to consult you.

Mill. Ay, go, go. In the mean Time I suppose you have said something to please me.

Mir. I am all Obedience.

SCENE VII.

MILLAMANT, Mrs. FAINALL.

Mrs. Fain. Yonder Sir *Wilfull*'s drunk; and so noisy, that my Mother has been forc'd to leave Sir
Rowland

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Rowland to appease him; but he answers her only with Singing and Drinking—What they may have done by this Time I know not; but *Petulant* and he were upon quarrelling as I came by.

Mill. Well, if *Mirabell* should not make a good Husband, I am a lost Thing; for I find I love him violently.

Mrs. Fain. So it seems; for you mind not what's said to you.—If you doubt him, you had best take up with Sir *Wilfull*.

Mill. How can you name that superannuated Lubber? foh!

SCENE VIII.

[*To them*] *Witwoud* from *Drinking*.

Mrs. Fain. So, is the Fray made up, that you have left 'em?

Witw. Left 'em? I could stay no longer—I have laugh'd like ten Christ'nings—I am tipsy with laughing—If I had staid any longer I should have burst,—I must have been let out and pierc'd in the Sides like an unfix'd Camlet—Yes, yes, the Fray is compos'd; my Lady came in like a *Noli prosequi*, and stop't the Proceedings.

Mill. What was the Dispute?

Witw. That's the Jest; there was no Dispute. They could neither of 'em speak for Rage; and so sell a spurr'ing at one another like two roasting Apples.

SCENE IX.

[*To them*] *PETULANT* drunk.

Witw. Now *Petulant*? all's over, all's well? Gad my Head begins to whim it about—Why dost thou not speak? thou art both as drunk and as mute as a Fish.

Pet.

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Pet. Look you, Mrs. *Millamant*—if you can love me, dear Nymph—say it—and that's the Conclusion—pass on, or pass off,—that's all.

Witw. Thou hast utter'd *Volumes, Folios*, in less than *Decimo Sexto*, my dear *Lacedemonian*. Sirrah, *Petulant*, thou art an Epitomizer of Words.

Pet. Witwoud—You are an Annihilator of Sense.

Witw. Thou art a Retailer of Phrases; and dost deal in Remnants of Remnants, like a Maker of Pin-cushions—thou art in Truth (metaphorically speaking) a Speaker of Shorthand.

Pet. Thou art (without a Figure) just one Half of an Ass, and *Baldwin* yonder, thy Half-brother, is the rest—A *Gemini* of Asses split, would make just four of you.

Witw. Thou dost bite, my dear Mustard-seed; kiss me for that.

Pet. Stand off—I'll kiss no more Males,—I have kiss'd your *Twin* yonder in a Humour of Reconciliation, 'till he (*biccup*) rises upon my Stomach like a Radish.

Mill. Eh! filthy Creature—what was the Quarrel?

Pet. There was no Quarrel—there might have been a Quarrel.

Witw. If there had been Words enow between 'em to have express'd Provocation, they had gone together by the Ears like a Pair of Castanets.

Pet. You were the Quarrel.

Mill. Me!

Pet. If I have a Humour to quarrel, I can make less Matters conclude Premises,—If you are not handsome, what then; If I have a Humour to prove it?—If I shall have my Reward, say so; if not, fight for your Face the next Time yourself—I'll go sleep.

Witw. Do, wrap thyself up like a *Woodlouse*, and dream Revenge—And hear me, if thou canst learn to write by To-morrow Morning, pen me a Challenge—I'll carry it for thee.

Pet.

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Pet. Carry your Mistress's *Monkey* a *Spider*,—go flea Dogs, and read Romances—I'll go to Bed to my Maid.

Mrs. Fain. He's horridly drunk—how came you all in this Pickle?

Witw. A Plot, a Plot, to get rid of the Knight.—Your Husband's Advice; but he sneak'd off.

SCENE X.

Sir WILFULL drunk, *Lady WISHFORT*, *WITWOUD*,
MILLAMANT, *Mrs. FAINALL*.

L. Wish. Out upon't, out upon't! at Years of Discretion, and comport yourself at this Rantipole Rate!

Sir Wil. No Offence, Aunt.

L. Wish. Offence? As I'm a Person, I'm ashamed of you—Fogh! how you stink of Wine! D'ye think my Niece will ever endure such a *Borachio*! you're an absolute *Borachio*.

Sir Wil. *Borachio*!

L. Wish. At a Time when you shou'd commence an Amour, and put your best Foot foremost—

Sir Wil. 'Sheart, an you grutch me your Liquor, make a Bill—Give me more Drink, and take my Purse.

Sings. *Pry'thee fill me the Glas*

'Till it laugh in my Face,

With Ale that is potent and mellow;

He that whines for a Las

Is an ignorant Ass,

For a Bumper has not its Fellow.

But if you wou'd have me marry my Cousin—say the Word, and I'll do't—*Wilfull* will do't, that's the Word,

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Word, — *Wilfull* will do't, that's my Crest — my Motto, I have forgot.

L. Wish. My Nephew's a little overtaken, Cousin — but 'tis with drinking your Health — O' my Word, you are oblig'd to him —

Sir Wil. *In Vino Veritas*, Aunt: — If I drunk your Health To-day, Cousin, — I am a *Borachio*. But if you have a Mind to be marry'd, say the Word, and send for the Piper; *Wilfull* will do't. If not, dust it away, and let's have t'other Round — *Tony*, Ods-heart where's *Tony* — *Tony*'s an honest Fellow, but he spits after a Bumper, and that's a Fault.

Sings *We'll drink, and we'll never ha' done, Boys.*

Put the Glafs then around with the Sun, Boys.

Let Apollo's Example invite us;

For he's drunk ev'ry Night,

And that makes him so bright,

That he's able next Morning to light us.

The Sun's a good Pimple, an honest Soaker, he has a Cellar at your *Antipodes*. If I travel, Aunt, I touch at your *Antipodes* — your *Antipodes* are a good rascally Sort of topsy-turvy Fellows — If I had a Bumper I'd stand upon my Head and drink a Health to 'em — A Match or no Match, Cousin, with the hard Name — Aunt, *Wilfull* will do't. If she has her Maidenhead let her look to't; if she has not, let her keep her own Counsel in the mean Time, and cry out at the nine Months End.

Will. Your Pardon, Madam, I can stay no longer — *Sir Wilfull* grows very powerful. Egh! how he smells! I shall be overcome if I stay. Come, Cousin.

SCENE XI.

Lady Wishfort, Sir WILFULL, Mr. WITWOUND,
FOIBLE.

L. Wish. Smells! He wou'd poison a Tallow-Candler

Chandler and his Family. Beastly Creature, I know not what to do with him.—Travel quoth a; ay travel, travel, get thee gone, get thee gone, get thee but far enough, to the *Saracens*, or the *Tartars*, or the *Turks*—for thou art not fit to live in a Christian Commonwealth, thou beastly Pagan.

Sir *Wil.* *Turks!* no; no *Turks*, Aunt: Your *Turks* are Infidels, and believe not in the Grape. Your *Mahometan*, your *Mussulman* is a dry Stinkard—No Offence, Aunt. My Map says that your *Turk* is not so honest a Man as your Christian—I cannot find by the Map that your *Mufti* is orthodox—Whereby it is a plain Case, that Orthodox is a hard Word, Aunt, and (*biccup*) Greek for Claret.

Sings. *To drink is a Christian Diversion,
Unknown to the Turk or the Persian:*

Let Mahometan Fools

Live by Heathenish Rules,

And be damn'd over Tea-Cups and Coffee;

But let British Lads sing,

Crown a Health to the King,

And a Fig for your Sultan and Sophi.

Ah, *Tony!*

[*Foible whispers Lady Wishfort.*

L. Wish. Sir Rowland impatient? Good-lack! What shall I do with this beastly Tumbrill?—Go lie down and sleep, you Sot—Or as I'm a Person, I'll have you bastinado'd with Broom-sticks. Call up the Wenches with Broom-sticks.

Sir Wil. Ahey? Wenches, where are the Wenches?

L. Wish. Dear Cousin *Witwoud* get him away, and you will bind me to you inviolably. I have an Affair of Moment that invades me with some Precipitation—You will oblige me to all Futurity.

Witw. Come, Knight—Pox on him, I don't know what to say to him—Will you go to a Cock-Match?

Sir

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Sir Wil. With a Wench, *Tony*? Is she a Shake-bag, *Sirrah*? Let me bite your Cheek for that.

Witw. Horrible! He has a Breath like a Bag-pipe—Ay, ay, come will you march, my *Salopian*?

Sir Wil. Lead on, little *Tony*—I'll follow thee my *Anthony*, my *Tantony*; *Sirrah* thou shalt be my *Tantony*, and I'll be thy *Pig*.

—And a *Fig* for your Sultan and *Sophi*.

L. Wish. This will never do. It will never make a Match—At least before he has been Abroad.

SCENE XII.

Lady WISHFORT, *WAITWELL* disguised as for *Sir ROWLAND*.

L. Wish. Dear *Sir Rowland*, I am confounded with Confusion at the Retrospection of my own Rudeness,—I have more Pardons to ask than the *Pope* distributes in the Year of *Jubilee*. But I hope where there is likely to be so near an Alliance,—we may unbend the Severity of *Decorum*—and dispense with a little Ceremony.

Wait. My Impatience, Madam, is the Effect of my Transport;—and 'till I have the Possession of your adorable Person, I am tantaliz'd on the Rack; and do but hang, Madam, on the Tenter of Expectation.

L. Wish. You have Excess of Gallantry, *Sir Rowland*; and press Things to a Conclusion, with a most prevailing Vehemence—But a Day or two for Decency of Marriage.—

Wait. For Decency of Funeral, Madam. The Delay will break my Heart—or if that should fail, I shall be poison'd. My Nephew will get an Inkling of my Designs, and poison me,—and I would willingly starve him before I die—I would gladly go out

of the World with that Satisfaction.—That would be some Comfort to me, if I could but live so long as to be reveng'd on that unnatural Viper.

L. Wisp. Is he so unnatural, say you? Truly I would contribute much both to the saving of your Life, and the Accomplishment of your Revenge—Not that I respect myself; tho' he has been a perfidious Wretch to me.

Wait. Perfidious to you!

L. Wisp. O Sir *Rowland*, the Hours that he has dy'd away at my Feet, the Tears that he has shed, the Oaths that he has sworn, the Palpitations that he has felt, the Trances and the Tremblings, the Ardors and the Ecstacies, the Kneelings and the Risings, the Heart-heavings and the Hand-gripings, the Pangs and the pathetick Regards of his protesting Eyes! Oh no Memory can register.

Wait. What, my Rival! Is the Rebel my Rival? a'dies.

L. Wisp. No, don't kill him at once, Sir *Rowland*, starve him gradually Inch by Inch.

Wait. I'll do't. In three Weeks he shall be bare-foot; in a Month out at Knees with begging an Alms—he shall starve upward and upward, 'till he has nothing living but his Head, and then go out in a Stink like a Candle's End upon a Save-all.

L. Wisp. Well, Sir *Rowland*, you have the Way.—You are no Novice in the Labyrinth of Love—You have the Clue—But as I am a Person, Sir *Rowland*, you must not attribute my Yielding to any sinister Appetite, or Indigestion of Widowhood; nor impute my Complacency to any Lethargy of Continence—I hope you do not think me prone to any Iteration of Nuptials.—

Wait. Far be it from me—

L. Wisp. If you do, I protest I must recede—
think that I have made a Prostitution of Decorums;
but

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but in the Vehemence of Compassion, and to save the Life of a Person of so much Importance—

Wait. I esteem it so—

L. Wifb. Or else you wrong my Condescension—

Wait. I do not, I do not—

L. Wifb. Indeed you do.

Wait. I do not, fair Shrine of Virtue.

L. Wifb. If you think the least Scruple of Carnality was an Ingredient—

Wait. Dear Madam, no. You are all *Camphire* and *Frankincense*, all *Chastity* and *Odour*.

L. Wifb. Or that—

S C E N E XIII.

[*To them*] FOIBLE.

Foi. Madam, the Dancers are ready, and there's one with a Letter, who must deliver it into your own Hands.

L. Wifb. Sir *Rowland*, will you give me Leave? Think favourably, judge candidly, and conclude you have found a Person who would suffer Racks in Honour's Cause, dear Sir *Rowland*, and will wait on you incessantly.

S C E N E XIV.

WAITWELL, FOIBLE.

Wait. Fy, fy!—What a Slavery have I undergone! Spouse, hast thou any *Cordial*? I want *Spirits*.

Foi. What a washy Rogue art thou, to pant thus for a Quarter of an Hour's Lying and Swearing to a fine Lady?

Wait. O, she is the Antidote to Desire. Spouse, thou wilt fare the worse for't—I shall have no Appetite to Iteration of Nuptials—his eight and forty Hours—By this Hand, I'd rather be a Chairman in

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the Dog-days—than act Sir Rowland 'till this Time To-morrow.

SCENE XV.

[*To them*] Lady WISHFORT with a Letter.

L. *Wish.* Call in the Dancers; — Sir Rowland, we'll sit, if you please, and see the Entertainment.

[*Dance.*

Now with your Permission, Sir Rowland, I will peruse my Letter—I would open it in your Presence, because I would not make you uneasy. If it should make you uneasy I would burn it—speak if it does—but you may see, the Superscription is like a Woman's Hand.

Foi. By Heaven! Mrs. Marwood's. I know it.—My Heart aches—get it from her—

[*To him.*

Wait. A Woman's Hand? No Madam, that's no Woman's Hand, I see that already. That's some Body whose Throat must be cut.

L. *Wish.* Nay, Sir Rowland, since you give me a Proof of your Passion by your Jealousy, I promise you I'll make a Return, by a frank Communication—You shall see it—we'll open it together—look you here.

Reads—Madam, tho' unknown to you [Look you there, 'tis from No-body that I know] *I have that Honour for your Character, that I think myself oblig'd to let you know you are abus'd. He who pretends to be Sir Rowland is a Cheat and a Rascal—*

O Heavens! what's this?

Foi. Unfortunate, all's ruin'd!

Wait. How, how; let me see, let me see—reading, *A Rascal and disguis'd, and suborn'd for that Imposture—O Villany! O Villany!—By the Contrivance of—*

L. *Wish.* I shall faint, I shall die, ho!

Foi. Say 'tis your Nephew's Hand.—Quickly, his Plot, swear it, swear it.—

Wait.

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Wait. Here's a Villain! Madam; don't you perceive it, don't you see it?

L. Wifb. Too well, too well. I have seen too much.

Wait. I told you at first I knew the Hand—A Woman's Hand? The Rascal writes a Sort of a large Hand; your *Roman Hand*—I saw there was a Throat to be cut presently. If he were my Son, as he is my Nephew, I'd pistol him—

Foi. O Treachery! But are you sure, Sir *Rowland*, it is his Writing?

Wait. Sure? Am I here? Do I live? Do I love this Pearl of *India*? I have twenty Letters in my Pocket from him, in the same Character.

L. Wifb. How!

Foi. O what Luck it is, Sir *Rowland*, that you were present at this Juncture! This was the Business that brought Mr. *Mirabell* disguis'd to Madam *Millamant* this Afternoon. I thought something was contriving, when he stole by me and would have hid his Face.

L. Wifb. How, how!—I heard the Villain was in the House indeed; and now I remember, my Niece went away abruptly, when Sir *Wilfull* was to have made his Addresses.

Foi. Then, then, Madam, Mr. *Mirabell* waited for her in her Chamber; but I would not tell your Ladyship, to discompose you when you were to receive Sir *Rowland*.

Wait. Enough; his Date is short.

Foi. No, good Sir *Rowland*, don't incur the Law.

Wait. Law! I care not for Law. I can but die, and 'tis in a good Cause—My Lady shall be satisfy'd of my Truth and Innocence, tho' it cost me my Life.

L. Wifb. No, dear Sir *Rowland*, don't fight; if you shou'd be kill'd I must never shew my Face; or hang'd,—O consider my Reputation, Sir *Rowland*—

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No, you shan't fight,—I'll go in and examine my Niece; I'll make her confess. I conjure you, Sir Rowland, by all your Love, not to fight.

Wait. I am charm'd, Madam; I obey. But some Proof you must let me give you;—I'll go for a black Box, which contains the Writings of my whole Estate, and deliver that into your Hands.

L. Wish. Ay, dear Sir Rowland, that will be some Comfort, bring the black Box.

Wait. And may I presume to bring a Contract to be sign'd this Night? May I hope so far?

L. Wish. Bring what you will; but come alive, pray come alive. O this is a happy Discovery.

Wait. Dead or alive I'll come—and married we will be in spite of Treachery; ay, and get an Heir that shall defeat the last remaining Glimpse of Hope in my abandon'd Nephew. Come, my Buxom Widow:

*Ere long you shall substantial Proof receive
That I'm an arrant Knight——*

Foi.—Or arrant Knave.

The End of the Fourth Act.



ACT V. SCENE I.

[SCENE Continues.]

Lady WISHFORT and FOIBLE.

L. Wish. **O**UT of my House, out of my House, thou *Viper*, thou *Serpent*, that I have foster'd; thou Bosom Traitors, that I rais'd from nothing

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nothing—Begone, begone, begone, go, go—That I took from washing of old Gauze and weaving of dead Hair, with a bleak blue Nose, over a Chaffing-dish of starv'd Embers, and dining behind a Traverse-Rag, in a Shop no bigger than a Birdcage,—go, go, starve again, do, do.

Foi. Dear Madam, I'll beg Pardon on my Knees.

L. Wiß. Away, out, out, go set up for yourself again—do, drive a Trade, do, with your Three-penny-worth of small Ware, flaunting upon a Pack-thread, under a Brandyseller's Bulk, or against a dead Wall by a Balladmonger. Go, hang out an old *Frisoneer-gorget*, with a Yard of yellow *Colberteen* again; do; an old gnaw'd Mask, two Rows of Pins and a Child's Fiddle; a Glass Necklace, with the Beads broken, and a quilted Night-Cap with one Ear. Go, go, drive a Trade.—These were your Commodities, you treacherous Trull, this was the Merchandize you dealt in, when I took you into my House, plac'd you next myself, and made you Governante of my whole Family. You have forgot this, have you, now you have feather'd your Nest?

Foi. No, no, dear Madam. Do but hear me, have but a Moment's Patience—I'll confess all. Mr. *Mirabell* seduc'd me; I am not the first that he has wheedled with his dissembling Tongue; your Ladyship's own Wisdom has been deluded by him, then how should I, a poor Ignorant, defend myself? O Madam, if you knew but what he promis'd me, and how he assur'd me your Ladyship should come to no Damage—Or else the Wealth of the *Indies* should not have brib'd me to conspire against so good, so sweet, so kind a Lady as you have been to me.

L. Wiß. No Damage! What, to betray me, and marry me to a cast Serving-man; to make me a Receptacle, an Hospital for a decay'd Pimp? No Damage! O thou frontless Impudence, more than a big-belly'd Actress.

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Foi. Pray do but hear me, Madam; he could not marry your Ladyship, Madam—No, indeed, his Marriage was to have been void in Law; for he was marry'd to me first, to secure your Ladyship. He could not have bedded your Ladyship; for if he had consummated with your Ladyship, he must have run the Risque of the Law, and been put upon his Clergy—Yes, indeed, I enquir'd of the Law in that Case before I would meddle or make.

L. Wisp. What, then I have been your Property, have I? I have been convenient to you, it seems,—while you were catering for *Mirabell*; I have been Broker for you? What, have you made a passive Bawd of me?—this exceeds all Precedent; I am brought to fine Uses, to become a Botcher of second-hand Marriages between *Abigails* and *Andrews*! I'll couple you. Yes, I'll baste you together, you and your *Philander*. I'll *Duke's-Place* you, as I'm a Person. Your Turtle is in Custody already: You shall coo in the same Cage, if there be a Constable or Warrant in the Parish.

Foi. O that ever I was born! O that I was ever marry'd!—a Bride, ay I shall be a *Bridewell* Bride. Oh!

S C E N E II.

Mrs. FAINALL, FOIBLE.

Mrs. Fain. Poor *Foible*, what's the Matter?

Foi. O Madam, my Lady's gone for a Constable; I shall be had to a Justice, and put to *Bridewell* to beat Hemp; poor *Waitwell's* gone to Prison already.

Mrs. Fain. Have a good Heart, *Foible*; *Mirabell's* gone to give Security for him. This is all *Marr-woud's* and my Husband's doing.

Foi. Yes, yes, I know it, Madam; she was in my Lady's Closet, and overheard all that you said to me before Dinner. She sent the Letter to my Lady;

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Lady ; and that missing Effect, Mr. *Fainall* laid this Plot to arrest *Waitwell*, when he pretended to go for the Papers ; and in the mean Time Mrs. *Marwood* declared all to my Lady.

Mrs. *Fain*. Was there no Mention made of me in the Letter—My Mother does not suspect my being in the Confederacy ; I fancy *Marwood* has not told her, tho' she has told my Husband.

Foi. Yes, Madam ; but my Lady did not see that Part : We stifled the Letter before she read so far. Has that mischievous Devil told Mr. *Fainall* of your Ladyship then ?

Mrs. *Fain*. Ay, all's out ; my Affair with *Mirabell*, every Thing discover'd. This is the last Day of our living together, that's my Comfort.

Foi. Indeed ! Madam ; and so 'tis a Comfort if you knew all,—he has been even with your Ladyship ; which I cou'd have told you long enough since, but I love to keep Peace and Quietness by my good Will : I had rather bring Friends together, than set them at Distance. But Mrs. *Marwood* and he are nearer related than ever their Parents thought for.

Mrs. *Fain*. Say'st thou so, *Foible* ? Canst thou prove this ?

Foi. I can take my Oath of it, Madam, so can Mrs. *Mincing* ; we have had many a fair Word from Madam *Marwood*, to conceal something that pass'd in our Chamber one Evening when we were at *Hyde Park* ;—and we were thought to have gone a Walking : But we went up unawares,—tho' we were sworn to Secrecy too ; Madam *Marwood* took a Book and swore us upon it : But it was but a Book of Poems.—So long as it was not a Bible-Oath, we may break it with a safe Conscience.

Mrs. *Fain*. This Discovery is the most opportune Thing I could wish—Now, *Mincing* !

S C E N E III.

[To them] MINCING.

Minc. My Lady wou'd speak with Mrs. *Foible*, Mem. Mr. *Mirabell* is with her; he has set your Spouse at Liberty, Mrs. *Foible*, and wou'd have you hide yourself in my Lady's Clofet, 'till my old Lady's Anger is abated. O, my old Lady is in a perilous Passion, at something Mr. *Fainall* has said; he swears, and my old Lady cries. There's a fearful Hurricane, I vow. He says, Mem, how that he'll have my Lady's Fortune made over to him, or he'll be divorc'd.

Mrs. Fain. Does your Lady or *Mirabell* know that?

Minc. Yes Mem, they have sent me to see if Sir *Wilfull* be sober, and to bring him to them. My Lady is resolved to have him, I think, rather than lose such a vast Sum as Six thousand Pound. O, come Mrs. *Foible*, I hear my old Lady.

Mrs. Fain. *Foible*, you must tell *Mincing*, that she must prepare to vouch when I call her.

Foi. Yes, yes, Madam.

Minc. O, yes, Mem, I'll vouch any Thing for your Ladyship's Service, be what it will.

S C E N E IV.

Mrs. FAINALL, Lady WISHFORT, Mrs. MARWOOD.

L. Wish. O my dear Friend, how can I enumerate the Benefits that I have receiv'd from your Goodness? To you I owe the timely Discovery of the false Vows of *Mirabell*; to you I owe the Detection of the Impostor Sir *Rowland*. And now you are become an Intercessor with my Son-in-Law, to save the Honour of my House, and compound for the Frailties of my Daughter

Daughter. Well Friend, you are enough to reconcile me to the bad World, or else I would retire to Desarts and Solitudes; and feed harmless Sheep by Groves and purling Streams. Dear *Marwood*, let us leave the World, and retire by ourselves, and be Shepherdesses.

Mrs. Mar. Let us first dispatch the Affair in Hand, Madam. We shall have Leisure to think of Retirement afterwards. Here is one who is concern'd in the Treaty.

L. Wish. O Daughter, Daughter, is it possible thou should'st be my Child, Bone of my Bone, and Flesh of my Flesh, and as I may say, another Me, and yet transgress the minute Particle of severe Virtue? Is it possible you should lean aside to Iniquity, who have been cast in the direct Mould of Virtue? I have not only been a Mould, but a Pattern for you, and a Model for you, after you were brought into the World;

Mrs. Fain. I don't understand your Ladyship.

L. Wish. Not understand! Why, have you not been naught? Have you not been sophisticated? Not understand? Here I am ruin'd to compound for your *Caprices* and your *Cuckoldoms*. I must pawn my Plate and my Jewels, and ruin my Niece, and all little enough—

Mrs. Fain. I am wrong'd and abus'd, and so are you. 'Tis a false Accusation, as false as Hell, as false as your Friend there, ay, or your Friend's Friend, my false Husband.

Mrs. Mar. My Friend, *Mrs. Fainall*? Your Husband my Friend! what do you mean?

Mrs. Fain. I know what I mean, Madam, and so do you; and so shall the World at a Time convenient.

Mrs. Mar. I am sorry to see you so passionate; Madam. More Temper would look more like Innocence. But I have done. I am sorry my Zeal to serve your Ladyship and Family should admit of Mis-

construption, or make me liable to Affronts. You will pardon me, Madam, if I meddle no more with an Affair, in which I am not personally concern'd.

L. Wish. O dear Friend, I am so asham'd that you should meet with such Returns;—You ought to ask Pardon on your Knees, ungrateful Creature; she deserves more from you, than all your Life can accomplish—O don't leave me destitute in this Perplexity;—No, stick to me, my good Genius.

Mrs. Fain. I tell you, Madam, you're abus'd—Stick to you? ay, like a Leach, to suck your best Blood—she'll drop off when she's full. Madam, you shan't pawn a Bodkin, nor part with a Brass Counter, in Composition for me. I defy 'em all. Let 'em prove their Aspersions: I know my own Innocence, and dare stand a Trial.

SCENE V.

Lady WISHFORT, Mrs. MARWOOD.

L. Wish. Why, if she should be innocent, if she should be wrong'd after all, ha? I don't know what to think,—and I promise you, her Education has been very unexceptionable—I may say it; for I chiefly made it my own Care to initiate her very Infancy in the Rudiments of Virtue, and to impress upon her tender Years a young Odium and Aversion to the very Sight of Men,—ay Friend, she wou'd ha' shriek'd if she had but seen a Man, 'till she was in her Teens. As I'm a Person 'tis true—She was never suffer'd to play with a Male-child, tho' but in Coats; nay, her very Babies were of the *Feminine Gender*,—O, she never look'd a Man in the Face, but her own Father, or the Chaplain, and him we made a Shift to put upon her for a Woman, by the Help of his long Garments, and his sleek Face; 'till she was going in her Fifteen.

Mrs.

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Mrs. Mar. 'Twas much she should be deceiv'd so long.

L. *Wish*. I warrant you, or she would never have borne to have been catechiz'd by him; and have heard his long Lectures against Singing and Dancing, and such Debaucheries; and going to filthy Plays, and profane Musick-meetings, where the lewd Trebles squeak nothing but Bawdy, and the Basses roar Blasphemy. O, she would have swoon'd at the Sight or Name of an obscene Play-book—and can I think after all this, that my Daughter can be naught? What, a Whore? And thought it Excommunication to set her Foot within the Door of a Play-house. O dear Friend, I can't believe it. No, no; as she says, let him prove it, let him prove it.

Mrs. Mar. Prove it, Madam? What, and have your Name prostituted in a publick Court; yours and your Daughter's Reputation worry'd at the Bar by a Pack of bawling Lawyers? To be usher'd in with an *Oyez* of Scandal; and have your Case open'd by an old fumbling Letcher in a Coif like a Man-midwife, to bring your Daughter's Infamy to Light; to be a Theme for legal Punsters, and Quibblers by the Statute; and become a Jest, against a Rule of Court, where there is no Precedent for a Jest in any Record; not even in *Doomsday-book*; to discompose the Gravity of the Bench, and provoke naughty Interrogatories in more naughty Law *Latin*; while the good Judge, tickl'd with the Proceeding, simpers under a grey Beard, and fidgets off and on his Cushion, as if he had swallow'd *Cantharides*, or sate upon *Cow-itch*.

L. *Wish*. O, 'tis very hard!

Mrs. Mar. And then to have my young Revellers of the *Temple* take Notes, like 'Prentices at a Conventicle; and after talk it over again in Commons, or before Drawers in an Eating-house.

L. *Wish*. Worse and worse.

Mrs.

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Mrs. Mar. Nay, this is nothing ; if it would end here 'twere well. But it must after this be consign'd by the Short-hand Writers to the publick Press ; and from thence be transferr'd to the Hands, nay, into the Throats and Lungs of Hawkers, with Voices more licentious than the loud Flounder-man's : And this you must hear 'till you are stunn'd ; nay, you must hear nothing else for some Days.

L. Wish. O, 'tis insupportable. No, no, dear Friend, make it up, make it up ; ay, ay, I'll compound. I'll give up all, myself and my all, my Niece and her all—any Thing, every Thing for Composition.

Mrs. Mar. Nay, Madam, I advise nothing ; I only lay before you, as a Friend, the Inconveniencies which perhaps you have overseen. Here comes Mr. Fainall ; if he will be satisfy'd to huddle up all in Silence, I shall be glad. You must think I would rather congratulate than condole with you.

S C E N E VI.

FAINALL, Lady WISHFORT, Mrs. MARWOOD.

L. Wish. Ay, ay, I do not doubt it, dear Marwood : No, no, I do not doubt it.

Fain. Well, Madam ; I have suffer'd myself to be overcome by the Importunity of this Lady your Friend ; and am content you shall enjoy your own proper Estate during Life ; on Condition you oblige yourself never to marry, under such Penalty as I think convenient.

L. Wish. Never to marry !

Fain. No more Sir Rowlands—the next Imposture may not be so timely detected.

Mrs. Mar. That Condition, I dare answer, my Lady will consent to, without Difficulty ; she has already but too much experienc'd the Perfidiousness
of

of Men. Besides, Madam, when we retire to our Pastoral Solitude, we shall bid adieu to all other Thoughts.

L. *Wish.* Ay, that's true; but in Case of Necessity; as of Health, or some such Emergency—

Fain. O, if you are prescrib'd Marriage, you shall be consider'd; I will only reserve to myself the Power to choose for you. If your Physick be wholesome, it matters not who is your Apothecary. Next, my Wife shall settle on me the Remainder of her Fortune, not made over already; and for her Maintenance depend entirely on my Discretion.

L. *Wish.* This is most inhumanly savage; exceeding the Barbarity of a *Muscovite* Husband.

Fain. I learn'd it from his *Czarish* Majesty's Retinue, in a Winter Evening's Conference over Brandy and Pepper, amongst other Secrets of Matrimony and Policy, as they are at present practis'd in the Northern Hemisphere. But this must be agreed unto, and that positively. Lastly, I will be endow'd, in Right of my Wife, with that six thousand Pound, which is the Moiety of Mrs. *Millamant's* Fortune in your Possession; and which she has forfeited (as will appear by the last Will and Testament of your deceased Husband, Sir *Jonathan Wishfort*) by her Disobedience in contracting herself against your Consent or Knowledge; and by refusing the offer'd Match with Sir *Wilfull Witwoud*, which you, like a careful Aunt, had provided for her.

L. *Wish.* My Nephew was *Non compos*; and could not make his Addressee.

Fain. I come to make Demands—I'll hear no Objections.

L. *Wish.* You will grant me Time to consider?

Fain. Yes, while the Instrument is drawing, to which you must set your Hand 'till more sufficient Deeds can be perfected, which I will take Care shall be done with all possible Speed. In the mean While
I will

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I will go for the said Instrument, and 'till my Return you may ballance this Matter in your own Discretion.

SCENE VII.

Lady WISHFORT, Mrs. MARWOOD.

L. Wish. This Insolence is beyond all Precedent, all Parallel; must I be subject to this merciless Villain?

Mrs. Mar. 'Tis severe indeed, Madam, that you shou'd smart for your Daughter's Wantonness.

L. Wish. 'Twas against my Consent that she marry'd this Barbarian; but she wou'd have him, tho' her Year was not out.—Ah! her first Husband, my Son *Languish*, wou'd not have carry'd it thus. Well, that was my Choice, this is hers; she is match'd now with a Witness—I shall be mad, dear Friend; is there no Comfort for me? Must I live to be confiscated at this Rebel-rate?—Here come two more of my *Egyptian* Plagues too.

SCENE VIII.

[*To them*] MILLAMANT, *Sir WILFULL.*

Sir Wil. Aunt, your Servant.

L. Wish. Out *Caterpillar*, call not me Aunt; I know thee not.

Sir Wil. I confess I have been a little in Disguise, as they say,—'Sheart! and I'm sorry for't. What wou'd you have? I hope I committed no Offence, Aunt—and if I did I am willing to make Satisfaction; and what can a Man say fairer? If I have broke any Thing I'll pay for't, an it cost a Pound. And so let that content for what's past, and make no more Words. For what's to come, to pleasure you, I'm willing to marry my Cousin. So pray let's all
be

be Friends, she and I are agreed upon the Matter before a Witness.

L. Wish. How's this, dear Niece? Have I any Comfort? Can this be true?

Mill. I am content to be a Sacrifice to your Repose, Madam; and to convince you that I had no Hand in the Plot, as you were misinform'd, I have laid my Commands on *Mirabell* to come in Person, and be a Witness that I give my Hand to this Flower of *Knighthood*; and for the Contract that pass'd between *Mirabell* and me, I have oblig'd him to make a Resignation of it in your Ladyship's Presence;—He is without, and waits your Leave for Admittance.

L. Wish. Well, I'll swear I am something reviv'd at this Testimony of your Obedience; but I cannot admit that Traitor,—I fear I cannot fortify myself to support his Appearance. He is as terrible to me as a *Gorgon*; if I see him I fear I shall turn to Stone, and petrify incessantly.

Mill. If you disoblige him he may resent your Refusal, and insist upon the Contract still. Then 'tis the last Time he will be offensive to you.

L. Wish. Are you sure it will be the last Time?—If I were sure of that—shall I never see him again?

Mill. Sir *Wilfull*, you and he are to travel together, are you not?

Sir Wil. 'Sheart, the Gentleman's a civil Gentleman, Aunt, let him come in; why we are sworn Brothers and Fellow-travellers. We are to be *Pylades* and *Orestes*, he and I—He is to be my Interpreter in foreign Parts. He has been over-seas once already; and with *Proviso* that I marry my Cousin, will cross 'em once again, only to bear me Company.—'Sheart, I'll call him in,—an I set on't once, he shall come in; and see who'll hinder him.

[*Goes to the Door and hems.*]

Mrs. Mar. This is precious Fooling, if it wou'd pass; but I'll know the Bottom of it.

L. Wish.

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L. Wish. O dear *Marwood*, you are not going?
Mrs. Mar. Not far, Madam; I'll return immediately.

SCENE IX.

Lady WISHFORT, MILLAMANT, Sir WILFULL, MIRABELL.

Sir Wil. Look up, Man, I'll stand by you; 'sbud, an she do frown, she can't kill you;—Besides—harkee, she dare not frown desperately, because her Face is none of her own; 'Sheart, and she shou'd, her Forehead wou'd wrinkle like the Coat of a Cream-cheese; but mum for that, Fellow-traveller.

Mir. If a deep Sense of the many Injuries I have offer'd to so good a Lady, with a sincere Remorse, and a hearty Contrition, can but obtain the least Glance of Compassion, I am too happy,—Ah Madam, there was a Time—But let it be forgotten—I confess I have deservedly forfeited the high Place I once held, of sighing at your Feet; nay, kill me not, by turning from me in Disdain—I come not to plead for Favour;—Nay, not for Pardon; I am a Suppliant only for Pity—I am going where I never shall behold you more.—

Sir Wil. How, Fellow-traveller!—You shall go by yourself then.

Mir. Let me be pitied first; and afterwards forgotten—I ask no more.

Sir Wil. By'r Lady a very reasonable Request, and will cost you nothing, Aunt.—Come, come, forgive and forget, Aunt; why you must, an you are a Christian.

Mir. Consider, Madam, in Reality, you cou'd not receive much Prejudice; it was an innocent Device; tho' I confess it had a Face of Guiltiness,—it was at most an Artifice which Love contriv'd—And Errors
 which

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which Love produces have ever been accounted *venial*. At least think it is Punishment enough, that I have lost what in my Heart I hold most dear; that to your cruel Indignation I have offer'd up this Beauty, and with her my Peace and Quiet; nay, all my Hopes of future Comfort.

Sir *Wil.* An he does not move me, wou'd I may never be o' the *Quorum*.—An it were not as good a Deed as to drink, to give her to him again,—I wou'd I might never take Shipping—Aunt, if you don't forgive quickly, I shall melt, I can tell you that. My Contract went no farther than a little Mouth-glue, and that's hardly dry;—One doleful Sigh more from my Fellow-traveller, and 'tis dissolv'd.

L. *Wish.* Well, Nephew, upon your Account—Ah, he has a false insinuating Tongue—Well, Sir, I will stifle my just Resentment, at my Nephew's Request—I will endeavour what I can to forget,—but on *Proviso* that you resign the Contract with my Niece immediately.

Mir. It is in Writing, and with Papers of Concern; but I have sent my Servant for it, and will deliver it to you, with all Acknowledgments for your transcendent Goodness.

L. *Wish.* Oh, he has Witchcraft in his Eyes and Tongue;—When I did not see him, I cou'd have brib'd a Villain to his Assassination; but his Appearance rakes the Embers which have so long lain smother'd in my Breast.— [Aside.]

S C E N E X.

[To them] FAINALL, Mrs. MARWOOD.

Fain. Your Date of Deliberation, Madam, is expir'd. Here is the Instrument, are you prepar'd to sign?

L. *Wish.* If I were prepar'd, I am not impower'd.
My

My Niece exerts a lawful Claim, having match'd herself by my Direction to Sir *Wilfull*.

Fain. That Sham is too gros to pass on me—tho' 'tis impos'd on you, Madam.

Mill. Sir, I have given my Consent.

Mir. And, Sir, I have resign'd my Pretensions.

Sir Wil. And, Sir, I assert my Right; and will maintain it in Defiance of you, Sir, and of your Instrument. S'heart, an you talk of an Instrument, Sir, I have an old Fox by my Thigh shall hack your Instrument of *Ram Vellum* to Shreds, Sir. It shall not be sufficient for a *Mittimus*, or a Taylor's Measure; therefore withdraw your Instrument, Sir, or by'r Lady I shall draw mine.

L. Wish. Hold, Nephew, hold.

Mill. Good Sir *Wilfull* respite your Valour.

Fain. Indeed? Are you provided of your Guard, with your single Beef-eater there? But I am prepar'd for you; and insist upon my first Proposal. You shall submit your own Estate to my Management, and absolutely make over my Wife's to my sole Use; as pursuant to the Purport and Tenor of this other Covenant.—I suppose, Madam, your Consent is not requisite in this Case; nor, Mr. *Mirabell*, your Resignation; nor, Sir *Wilfull*, your Right—You may draw your Fox if you please, Sir, and make a *Bear-garden* Flourish somewhere else: For here it will not avail. This, my Lady *Wishfort*, must be subscrib'd, or your darling Daughter's turn'd adrift, like a leaky Hulk to sink or swim, as she and the Current of this lewd Town can agree.

L. Wish. Is there no Means, no Remedy, to stop my Ruin? Ungrateful Wretch! Dost thou not owe thy Being, thy Subsistence to my Daughter's Fortune?

Fain. I'll answer you when I have the Rest of it in my Possession.

Mir. But that you wou'd not accept of a Remedy from

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from my Hands—I own I have not deserv'd you shou'd owe any Obligation to me ; or else perhaps I could advise—

L. *Wish.* O what ? what ? to save me and my Child from Ruin, from Want, I'll forgive all that's past ; nay, I'll consent to any Thing to come, to be deliver'd from this Tyranny.

Mir. Ay, Madam ; but that is too late, my Reward is intercepted. You have dispos'd of her, who only could have made me a Compensation for all my Services ;—But be it as it may, I am resolv'd I'll serve you, you shall not be wrong'd in this savage Manner.

L. *Wish.* How ! Dear Mr. *Mirabell*, can you be so generous at last ! But it is not possible.—Harkee, I'll break my Nephew's Match ; you shall have my Niece yet, and all her Fortune, if you can but save me from this imminent Danger.

Mir. Will you ? I take you at your Word. I ask no more. I must have Leave for two Criminals to appear.

L. *Wish.* Ay, ay, any Body, any Body.

Mir. *Foible* is one, and a Penitent.

S C E N E XI.

[*To them*] Mrs. FAINALL, FOIBLE, MINCING.

Mrs. Mar. O my Shame ! [*Mira, and Lady go to Mrs. Fainall and Foible*] these corrupt Things are brought hither to expose me. [*To Fainall.*]

Fain. If it must all come out, why let 'em know it, 'tis but the *Way of the World*. That shall not urge me to relinquish or abate one Tittle of my Terms ; no, I will insist the more.

Foi. Yes indeed, Madam, I'll take my Bible-Oath of it.

Min. And so will I, Mem.

L. *Wish.*

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L. Wisp. O *Marwood*, *Marwood*, art thou false! My Friend deceive me! Hast thou been a wicked Accomplice with that profligate Man?

Mrs. Mar. Have you so much Ingratitude and Injustice, to give Credit against your Friend, to the Aspersions of two such mercenary Trulls?

Min. Mercenary, Mem! I scorn your Words. 'Tis true, we found you and Mr. *Fainall* in the blue Garret; by the same Token, you swore us to Secrecy upon *Messalina's* Poems. Mercenary! No, if we would have been mercenary, we shou'd have held our Tongues; you wou'd have brib'd us sufficiently.

Fain. Go, you are an insignificant Thing—Well, what are you the better for this? Is this Mr. *Mirabell's* Expedient? I'll be put off no longer—You, Thing, that was a Wife, shall smart for this. I will not leave thee wherewithal to hide thy Shame: Your Body shall be naked as your Reputation.

Mrs. Fain. I despise you, and defy your Malice—You have aspers'd me wrongfully—I have prov'd your Falsehood—Go you and your treacherous—I will not name it, but starve together—Perish.

Fain. Not while you are worth a Groat, indeed my Dear. Madam, I'll be fool'd no longer.

L. Wisp. Ah, Mr. *Mirabell*, this is small Comfort, the Detection of this Affair.

Mir. O in good Time—Your Leave for the other Offender and Penitent to appear, Madam.

S C E N E XII.

[*To them*] WAITWELL with a Box of Writings.

L. Wisp. O Sir *Rowland*—Well Rascal.

Wait. What your Ladyship pleases.—I have brought the black Box at last, Madam.

Mir. Give it me. Madam, you remember your Promise.

L. Wisp.

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L. *Wish.* Ay, dear Sir.

Mir. Where are the Gentlemen?

Wait. At hand, Sir, rubbing their Eyes—just risen from Sleep.

Fain. S'death! what's this to me? I'll not wait your private Concerns.

S C E N E XIII.

[To them.] PETULANT, WITWOUD.

Pet. How now? what's the Matter? whose Hand's out?

Wit. Heyday! what, are you all got together, like Players at the End of the last Act?

Mir. You may remember, Gentlemen, I once requested your Hands as Witnesses to a certain Parchment.

Witw. Ay I do, my Hand I remember—*Petulant* set his Mark.

Mir. You wrong him, his Name is fairly written, as shall appear—You do not remember, Gentlemen, any Thing of what that Parchment contained—

[Undoing the Box.

Witw. No.

Pet. Not I. I writ, I read nothing.

Mir. Very well; now you shall know—Madam, your Promise.

L. *Wish.* Ay, ay, Sir, upon my Honour.

Mir. Mr. *Fainall*, it is now Time that you shou'd know, that your Lady, while she was at her own Disposal, and before you had by your Insinuations wheedled her out of a pretended Settlement of the greatest Part of her Fortune—

Fain. Sir! pretended!

Mir. Yes, Sir, I say, that this Lady while a Widow, having it seems receiv'd some Cautions respecting your Inconstancy and Tyranny of Temper, which
from

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from her own partial Opinion and Fondness of you she cou'd never have suspected—she did, I say, by the wholesome Advice of Friends, and of Sages learn'd in the Laws of this Land, deliver this same as her Act and Deed to me in Trust, and to the Uses within mention'd. You may read if you please—[*holding out the Parchment.*] tho' perhaps what is written on the Back may serve your Occasions.

Fain. Very likely, Sir. What's here? Damnation!

[*Reads.*] *A Deed of Conveyance of the whole Estate real of Arabella Languish, Widow, in Trust, to Edward Mirabell.*

Confusion!

Mir. Even so, Sir; 'tis *The Way of the World*, Sir; of the Widows of the World. I suppose this Deed may bear an elder Date than what you have obtain'd from your Lady.

Fain. Perfidious Fiend! then thus I'll be reveng'd—

[*Offers to run at Mrs. Fainall.*]

Sir Wil. Hold, Sir; now you may make your *Bear-garden* flourish somewhere else, Sir.

Fain. *Mirabell*, you shall hear of this, Sir, be sure you shall—Let me pass, Oaf.

Mrs. Fain. Madam, you seem to stifle your Resentment: You had better give it Vent.

Mrs. Mar. Yes, it shall have Vent—and to your Confusion, or I'll perish in the Attempt.

S C E N E *The Last.*

Lady WISHFORT, MILLAMANT, MIRABELL, Mrs. FAINALL, Sir WILFULL, PETULANT, WITWOOD, FOIBLE, MINCING. WAITWELL.

L. Wish. O Daughter, Daughter, 'tis plain thou hast inherited thy Mother's Prudence.

Mrs.

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Mrs. Fain. Thank Mr. *Mirabell*, a cautious Friend, to whose Advice all is owing.

L. *Wish*. Well, Mr. *Mirabell*, you have kept your Promise—and I must perform mine.—First, I pardon for your Sake Sir *Rowland* there and *Foible*—The next Thing is to break the Matter to my Nephew—and how to do that—

Mir. For that, Madam, give yourself no Trouble—let me have your Consent—Sir *Wilfull* is my Friend; he has had Compassion upon Lovers, and generously engag'd a Volunteer in this Action, for our Service; and now designs to prosecute his Travels.

Sir *Wil*. 'Sheart, Aunt, I have no Mind to marry. My Cousin's a fine Lady, and the Gentleman loves her, and she loves him, and they deserve one another; my Resolution is to see foreign Parts—I have set on't—and when I'm set on't, I must do't. And if these two Gentlemen wou'd travel too, I think they may be spar'd.

Pet. For my Part, I say little—I think Things are best; off or on.

Wait. I'gad I understand nothing of the Matter,—I'm in a Maze yet, like a Dog in a Dancing School.

L. *Wish*. Well Sir, take her, and with her all the Joy I can give you.

Mill. Why does not the Man take me? Wou'd you have me give myself to you over again?

Mir. Ay, and over and over again; [*kisses her Hand*] I wou'd have you as often as possibly I can. Well, Heav'n grant I love you not too well, that's all my Fear.

Sir *Wil*. 'Sheart, you'll have Time enough to toy after you're marry'd; or if you will toy now, let us have a Dance in the mean Time; that we who are not Lovers may have some other Employment, besides looking on.

Mir. With all my Heart, dear Sir *Wilfull*. What shall we do for Musick?

Foi. O Sir, some that were provided for Sir *Rowland's* Entertainment are yet within Call. [*A Dance.*]

L. Wilsb. As I am a Person I can hold out no longer;—I have wasted my Spirits so To-day already, that I am ready to sink under the Fatigue; and I cannot but have some Fears upon me yet, that my Son *Fainall* will pursue some desperate Course.

Mir. Madam, disquiet not yourself on that Account; to my Knowledge his Circumstances are such, he must of Force comply. For my Part, I will contribute all that in me lies to a Reunion: In the mean Time, Madam, [*To Mrs. Fainall*] let me before these Witnesses restore to you this Deed of Trust; it may be a Means, well manag'd, to make you live easily together.

*From hence let those be warn'd, who mean to wed;
Lest mutual Falshood stain the Bridal-Bed:
For each Deceiver to his Cost may find,
That Marriage Frauds too oft are paid in kind.*

[*Exeunt Omnes.*]

E P I L O G U E.

Spoken by Mrs. BRACEGIRDLE.

*AFTER our Epilogue this Crowd dismisses,
 I'm thinking how this Play'll be pull'd to Pieces.
 But pray consider, ere you doom its Fall,
 How hard a Thing 'twou'd be, to please you all.
 There are some Criticks so with Spleen diseas'd,
 They scarcely come inclining to be pleas'd :
 And sure he must have more than mortal Skill,
 Who pleases any one against his Will.
 Then, all bad Poets we are sure are Foes,
 And how their Number's swell'd the Town well knows :
 In shoals, I've mark'd 'em judging in the Pit ;
 Tho' they're on no Pretence for Judgment fit,
 But that they have been damn'd for Want of Wit.
 Since when, they, by their own Offences taught,
 Set up for Spies on Plays, and finding Fault.
 Others there are whose Malice we'd prevent ;
 Such, who watch Plays, with scurrilous Intent,
 To mark out who by Characters are meant.
 And tho' no perfect Likeness they can trace ;
 Yet each pretends to know the Copy'd Face.
 These wise False-glosses feed their own Ill-nature,
 And turn to Libel, what was meant a Satire.
 May such malicious Fops this Fortune find,
 To think themselves alone the Fools design'd :*

If any are so arrogantly vain,
To think they singly can support a Scene,
And furnish Fool enough to entertain.
For well the Learn'd and the Judicious know,
That Satire scorns to stoop so meanly low,
As any one abstracted Fop to show:
For, as when Painters form a matchless Face,
They from each Fair-one catch some diff'rent Grace;
And shining Features in one Portrait blend,
To which no single Beauty must pretend:
So Poets oft, do in one Piece expose
Whole Belles Assemblées of Coquets and Beaux.

THE

THE
JUDGMENT OF PARIS:

A
M A S Q U E.

———*Vincis utramque Venus.*
Ov. Art. Am. L. 1.

THE
JUDGMENT of PARIS

M A S O U E

— Paris atrempes Kew
O. A. A. M. L. L.

THE JUDGMENT OF PARIS.

The SCENE is a Landskip of a beautiful Pasture supposed on Mount Ida. The Shepherd Paris is seen seated under a Tree, and playing on his Pipe; his Crook and Scrip, &c. lying by him. While a Symphony is playing, Mercury descends with his Caduceus in one Hand, and an Apple of Gold in the other: After the Symphony he sings.

MERCURY.

FROM high Olympus, and the Realms above.
Behold I come the Messenger of Jove;
His dread Commands I bear;
Shepherd, arise and hear;
Arise, and leave awhile thy rural Care;
Forbear thy woolly Flock to feed,
And lay aside thy tuneful Reed;
For thou to greater Honours art decreed.

PARIS.

O Hermes, I thy Godhead know,
By thy winged Heels and Head,
By thy Rod that wakes the Dead,
And guides the Shades below.
Say, wherefore dost thou seek this humble Plain,
To greet a lowly Swain?
What does the mighty Thunderer ordain?

MERCURY.

This radiant Fruit behold,
More bright than burnish'd Gold;

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Three Goddesses for this contend :

See now they descend,
And this Way they bend,
Shepherd, take the golden Prize,
Yield it to the brightest Eyes.

[Juno, Pallas and Venus are seen at a Distance descending in several Machines.

PARIS.

O ravishing Delight!
What Mortal can support the Sight?
Alas! too weak is human Brain,
So much Rapture to sustain.
I faint, I fall! O take me hence,
Ere Ecstasy invades my aching Sense;
Help me, *Hermes*, or I die,
Save me from Excess of Joy.

MERCURY.

Fear not, Mortal; none shall harm thee,
With my sacred Rod I'll charm thee;
Freely gaze and view all over,
Thou may'st ev'ry Grace discover.

Though a thousand Darts fly round thee,
Fear not, Mortal, none shall wound thee.

In two Parts. { Happy thou of human Race,
 { Gods with thee would change their Place.
Par. { With no God I'd change my Place,
 { Happy I of human Race. [Mer. ascends.

[While a Symphony is playing, Juno descends from her Machine; after the Symphony she sings.

JUNO.

Saturnia, Wife of thund'ring *Jove*, am I,
Belov'd by him, and Empress of the Sky;
Shepherd, fix on me thy wond'ring Sight,
Beware, and view me well, and judge aright.

[Symphony for Pallas.

PALLAS.

This Way, Mortal, bend thy Eyes,
Pallas claims the golden Prize;

A Vir-

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A Virgin Goddess free from Stain,
And Queen of Arts and Arms I reign,
[Symphony for Venus.

VENUS.

Hither turn thee, gentle Swain,
Let not *Venus* sue in vain ;
Venus rules the Gods above,
Love rules them, and she rules Love.

Hither turn thee, gentle Swain.

PALLAS.

Hither turn to me again.

JUNO.

Turn to me, for I am she,

ALL THREE.

To me, to me, for I am she.

VENUS.

Hither turn thee, gentle Swain.

JUNO and PALLAS.

She will deceive thee.

VENUS.

They will deceive thee, I'll never leave thee.

Chorus of
all three. { Hither turn to me again,
 { To me, to me, for I am she ;
 { Hither turn thee, gentle Swain.

PARIS.

I.

Distracted I turn, but I cannot decide ;

So equal a Title sure never was try'd.

United, your Beauties so dazzle the Sight,

That lost in Amaze,

I giddily gaze,

Confus'd and o'erwhelm'd with a Torrent of Light.

II.

Apart let me view then each heavenly Fair,

For Three at a Time there's no Mortal can bear ;

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And since a gay Robe an ill Shape may disguise,

When each is undrest

I'll judge of the best,

For 'tis not a Face that must carry the Prize.

JUNO sings alone.

I.

Let Ambition fire thy Mind,

Thou wert born o'er Men to reign,

Not to follow Flocks design'd ;

Scorn thy Crook, and leave the Plain.

II.

Crowns I'll throw beneath thy Feet,

Thou on Necks of Kings shalt tread,

Joys in Circles Joys shall meet,

Which Way e'er thy Fancies lead.

III.

Let not Toils of Empire fright,

Toils of Empire Pleasures are ;

Thou shalt only know Delight,

All the Joy, but not the Care.

IV.

Shepherd, if thou'lt yield the Prize,

For the Blessings I bestow,

Joyful I'll ascend the Skies,

Happy thou shalt reign below.

C H O R U S.

Let Ambition fire thy Mind,

Thou wert born o'er Men to reign,

Not follow Flocks design'd ;

Scorn thy Crook, and leave the Plain.

PALLAS sings alone.

I.

Awake, awake, thy Spirits raise,

Waste not thus thy youthful Days,

Piping, Toying,

Nymphs decoying,

Lost in wanton and inglorious Ease.

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II.

Hark, Hark! the glorious Voice of War
Calls aloud, for Arms prepare:

Drums are beating,
Rocks repeating,
Martial Musick charms the joyful Air,
(Symphony)

PALLAS sings.

O what Joys does Conquest yield!
When returning from the Field,

O how glorious 'tis to see
The godlike Hero crown'd with Victory!
Laurel Wreaths his Head surrounding,
Banners waving in the Wind,
Fame her golden Trumpet sounding,
Every Voice in Chorus join'd.
To me, kind Swain, the Prize resign,
And Fame and Conquest shall be thine.

CHORUS.

O how glorious 'tis to see
The godlike Hero crown'd with Victory!
(Symphony.)

VENUS sings alone.

Stay, lovely Youth, delay thy Choice;
Take Heed lest empty Names enthrall thee;
Attend to Cytherea's Voice;
Lo! I who am Love's Mother call thee.
Far from thee be anxious Care,
And racking Thoughts that vex the Great:
Empire's but a gilded Snare,
And fickle is the Warrior's Fate.
One only Joy Mankind can know,
And Love alone can that bestow.

CHORUS.

One only Joy, &c.

204 THE JUGDMENT OF PARIS.

V E N U S sings.

I.

Nature fram'd thee sure for Loving,
Thus adorn'd with every Grace;
Venus' self thy Form approving,
Looks with Pleasure on thy Face.

II.

Happy Nymph who shall enfold thee,
Circled in her yielding Arms!
Should bright *Hellen* once behold thee,
She'd surrender all her Charms.

III.

Fairest she, all Nymphs transcending,
That the Sun himself has seen,
Were she for the Crown contending,
Thou wou'dst own her Beauty's Queen.

IV.

Gentle Shepherd, if my Pleading
Can from thee the Prize obtain,
Love himself thy Conquest aiding,
Thou that matchless Fair shalt gain:

P A R I S.

I yield, I yield, O take the Prize,
And cease, O cease, th'enchanting Song;
All Love's Darts are in thy Eyes,
And Harmony falls from thy Tongue.
Forbear, O Goddess of Desire,
Thus my ravish'd Soul to move;
Forbear to fan the raging Fire,
And be propitious to my Love.

Here Paris gives to Venus the golden Apple. Several Cupids descend, the three Graces alight from the Chariot of Venus, they call the Hours, who assemble; with all the Attendants on Venus. All join in a Circle round her, and sing the last grand Chorus; while Juno and Pallas ascend.

GRAND

THE JUDGMENT OF PARIS. 205

GRAND CHORUS.

*Hither all ye Graces, all ye Loves,
Hither all ye Hours resort ;
Billing Sparrows, cooing Doves ;
Come all the Train of Venus' Court.
Sing all great Cytherea's Name ;
Over Empire, over Fame,
Her Victory proclaim.*

*Sing, Sing and spread the joyful News around,
The Queen of Love, is Queen of Beauty crown'd.*

THE JUDGMENT OF PARIS.
GRAND CHORUS.

Heaven all ye Graces, all ye Loves,
Hither all ye Hours, hither;
Filling space with merry Dances;
Come all the Graces, come,
Sing all great Cypriote's Name;
Over Europe, over Asia,
The Pious proclaim.
Sing, sing and praise the joyful Word, and
The Queen of Love is Queen of Beauty's crown.

III.
Gather ye all ye Graces, all ye Loves,
Hither all ye Hours, hither;
Filling space with merry Dances;
Come all the Graces, come, sing
The Pious proclaim.

IV.
Gather ye all ye Graces, all ye Loves,
Hither all ye Hours, hither;
Filling space with merry Dances;
Come all the Graces, come, sing
The Pious proclaim.

V.
Gather ye all ye Graces, all ye Loves,
Hither all ye Hours, hither;
Filling space with merry Dances;
Come all the Graces, come, sing
The Pious proclaim.

VI.
Gather ye all ye Graces, all ye Loves,
Hither all ye Hours, hither;
Filling space with merry Dances;
Come all the Graces, come, sing
The Pious proclaim.

GRAND

S E M E L E.

A N

O P E R A.

*A Natura discedimus : Populo nos damus, nullius rei
bono auctori, & in hac re, sicut in omnibus, incon-
stantissimo.*

Seneca, Ep. 99.

S E M E L E.

M A

O P E R A

A R G U M E N T

Introductory to the

O P E R A O F S E M E L E.

AFTER Jupiter's Amour with Europa, the Daughter of Agenor, King of Phœnicia, he again incenses Juno by a new Affair in the same Family; viz. with Semele, Niece to Europa, and Daughter to Cadmus King of Thebes. Semele is on the Point of Marriage with Athamas; which Marriage is about to be solemniz'd in the Temple of Juno, Goddess of Marriages, when Jupiter by ill Omens interrupts the Ceremony; and afterwards transports Semele to a private Abode prepared for her. Juno, after many Contrivances, at length assumes the Shape and Voice of Ino, Sister to Semele; by the Help of which Disguise, and artful Insinuations, she prevails with her to make a Request to Jupiter,

A R G U M E N T.

Jupiter, which being granted, must end in her utter Ruin.

This Fable is related in Ovid. Metam. L. 3. but there Juno is said to impose on Semele in the Shape of an old Woman, her Nurse. 'Tis hoped, the Liberty taken in substituting Ino instead of the old Woman will be excused: It was done, because Ino is interwoven in the Design by her Love of Athamas; to whom she was married, according to Ovid; and, because her Character bears a Proportion with the Dignity of the other Persons represented. This Reason, it is presumed, may be allowed in a Thing intirely fictitious; and more especially being represented under the Title of an Opera, where greater Absurdities are every Day excused.

It was not thought requisite to have any Regard either to Rhyme, or Equality of Measure, in the Lines of that Part of the Dialogue which was designed for the Recitative Stile in Musick. For as that Stile in Musick is not confined to the strict Observation of Time and Measure, which is required in the Composition of Airs and Sonatas, so neither is it necessary that the same Exactness in Numbers, Rhymes, or Measure, should be observed in Words designed to be set in that Manner, which must ever be observed in the Formation of Odes and Sonnets. For, what they call Recitative in Musick, is only a
more

A R G U M E N T.

more tuneable Speaking; it is a Kind of Prose in Music; its Beauty consists in coming near Nature, and in improving the natural Accents of Words by more pathetic or emphatical Tones.

PERSONS

A R G U M E N T
PERSONS REPRESENTED.

Jupiter.

Cadmus, King of Thebes.

Athamas, a Prince of Bæotia, in Love with and designed to marry Semele.

Somnus.

Apollo.

Cupid.

Zephyrs.

Loves.

Shepherds.

Satyrs.

Juno.

Iris.

Semele, Daughter to Cadmus, beloved by and in Love with Jupiter.

Ino, Sister to Semele, in Love with Athamas.

Shepherdesses.

Chief Priest of Juno, other Priests and Augurs.

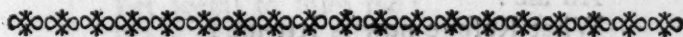
SCENE, BOEOTIA.

PERSONS

SEMELE.



S E M E L E.



A C T I. S C E N E I.

The SCENE is the Temple of JUNO, near the Altar is a Golden Image of the Goddess. Priests are in their Solemnities, as after a Sacrifice newly offered; Flames arise from the Altar, and the Statue of JUNO is seen to bow.

CADMUS, ATHAMAS, SEMELE, and INO.

F I R S T P R I E S T.

BE HOLD! auspicious Flashes rise;
Juno accepts our Sacrifice;
 The grateful Odour swift ascends,
 And see, the Golden Image bends.

F I R S T and S E C O N D P R I E S T.

*Lucky Omens bless our Rites,
 And sure Success shall crown your Loves;
 Peaceful Days and fruitful Nights
 Attend the Pair that she approves.*

C A D M U S.

Daughter, obey,
 Hear, and obey.
 With kind Consenting
 Ease a Parent's Care;
 Invent no new Delay.

A T H A M A S.

O hear a faithful Lover's Pray'r;
 On this auspicious Day
 Invent no new Delay.

C A D M U S

CADMUS and ATHAMAS.

Hear, and obey;
Invent no new Delay
On this auspicious Day.

S E M E L E [*apart.*]

Ah me!

What Refuge now is left me?
How various, how tormenting,
Are my Miseries!
O *Jove* assist me.

Can *Semele* forego thy Love,
And to a Mortal's Passion yield?
Thy Vengeance will o'ertake
Such Perfidy.

If I deny, my Father's Wrath I fear.

O *Jove*, in Pity teach me which to chuse,
Incline me to comply, or help me to refuse.

A T H A M A S.

See, she blushing turns her Eyes;
See, with Sighs her Bosom panting:
If from Love these Sighs arise,
Nothing to my Bliss is wanting.

Hymen haste, thy Torch prepare,
Love already his has lighted;

One soft Sigh has cur'd Despair,
And more than my past Pains requited.

I N O.

Alas! she yields,

And has undone me:

I can no longer hide my Passion;

It must have Vent—

Or inward Burning

Will consume me.

O *Athamas*—

I cannot utter it—

A T H A M A S.

On me fair *Ino* calls

With mournful Accent,

He

S E M E L E.

Her Colour fading,
And her Eyes o'erflowing!

I N O.

O Semele!

S E M E L E.

On me she calls,
Yet seems to shun me!
What would my Sister?
Speak—

I N O.

Thou hast undone me.

C A D M U S.

*Why dost thou thus untimely grieve,
And all our solemn Rites prophane?
Can he, or she, thy Woes relieve?
Or I? Of whom dost thou complain?*

I N O.

Of all; but all, I fear, in vain.

A T H A M A S.

Can I thy Woes relieve?

S E M E L E.

Can I assuage thy Pain?

C A D M U S, A T H A M A S, and S E M E L E.

Of whom dost thou complain?

I N O.

Of all; but all, I fear, in vain.

*[It lightens, and Thunder is heard at a Distance;
then, a Noise of Rain; the Fire is suddenly extin-
guished on the Altar: The Chief Priest comes for-
ward.]*

F I R S T P R I E S T.

Avert these Omens, all ye Pow'rs!

Some God averse our holy Rites controlls.

O'erwhelm'd with sudden Night, the Day expires!

Ill-boding Thunder on the Right-hand rolls.

And Jove himself descends in Show'rs,

To quench our late propitious Fires.

C H O R U S

S E M E L E.

CHORUS of PRIESTS.

Avert these Omens, all ye Pow'rs!

SECOND PRIEST.

Again auspicious Flashes rise.

Juno accepts our Sacrifice.

[*Flames are again kindled on the Altar, and the Statues nod.*]

THIRD PRIEST.

Again the sickly Flame decaying dies:

Juno assents, but angry *Jove* denies.

[*The Fire is again extinguish'd.*]

ATHAMAS [*apart.*]

Thy Aid, Pronubial *Juno*, *Athamas* implores.

S E M E L E [*apart.*]

Thee *Jove*, and thee alone, thy *Semele* adores.

[*A loud Clap of Thunder; the Altar sinks.*]

FIRST PRIEST.

Cease, cease your Vows, 'tis impious to proceed;

Be gone, and fly this holy Place with Speed:

This dreadful Conflict is of dire Presage;

Be gone, and fly from *Jove's* impending Rage.

[*All but the Priests come forward. The Scene closes on the Priests, and shews to View the Front and Outside of the Temple. Cadmus leads off Semele. Attendants follow. Athamas and Ino remain.*]

S C E N E II.

ATHAMAS, INO.

ATHAMAS.

O *Athamas*, what Torture hast thou borne!

And O, what hast thou yet to bear!

From Love, from Hope, from near Possession torn,

And plung'd at once in deep Despair.

INO.

Turn hopeless *Lover*, turn thy Eyes,

And see a Maid bemoan,

In flowing Tears and aching Sighs,

Thy Woes, too like her own.

I

ATHAMAS.

ATHAMAS.

She weeps !

The gentle Maid, in tender Pity,

Weeps to behold my Misery !

So *Semele* would melt

To see another mourn.

*Such unavailing Mercy is in Beauty found,**Each Nymph bemoans the Smart**Of very bleeding Heart,**But that where she herself inflicts the Wound.*

I N O.

Ah me, too much afflicted !

ATHAMAS.

Can Pity for another's Pain

Cause such Anxiety !

I N O.

Coud'st thou but guess

What I endure ;

Or cou'd I tell thee—

'Thou, *Athamas*,

Wou'dst for a While

Thy Sorrows cease, a little cease,

And listen for a While

To my Lamenting.

ATHAMAS.

Of Grief too sensible

I know your tender Nature.

Well I remember,

When I oft have su'd

To cold, disdainful *Semele* ;

When I with Scorn have been rejected ;

Your tuneful Voice my Tale would tell,

In Pity of my sad Despair ;

And, with sweet Melody, compel

Attention from the flying Fair.

I N O.

Too well I see

Thou wilt not understand me.

Whence cou'd proceed such Tendernefs ?
 Whence such Compassion ?
 Insensible ! Ingrate !—
 Ah no, I cannot blame thee :
 For by Effects unknown before,
 Who cou'd the hidden Cause explore ?
 Or think that Love cou'd act so strange a Part,
 To plead for Pity in a Rival's Heart.

ATHAMAS.

Ah me, what have I heard !
 She does her Passion own.

INO.

What, had I not despair'd,
 You never shou'd have known.

You've undone me ;

Look not on me ;

Guilt upbraiding,

Shame invading ;

Look not on me ;

You've undone me.

ATHAMAS.

*With my Life, I wou'd atone
 Pains you've borne, to me unknown.
 Cease, cease to shun me.*

INO.

Look not on me,

You've undone me.

ATHAMAS.

Cease, cease to shun me :

Love, Love alone

Has both undone.

INO, ATHAMAS.

Love, Love alone

Has both undone.

SCENE

S C E N E III.

[*To them*] Enter CADMUS attended.

C A D M U S.

Ah wretched Prince, doom'd to disastrous Love!

Ah me, of Parents most forlorn!

Prepare, O *Athamas*, to prove

The sharpest Pangs that e'er were borne:

Prepare with me our common Loss to mourn.

A T H A M A S.

Can Fate, or *Semele*, invent

Another, yet another Punishment?

C A D M U S.

Wing'd with our Fears, and pious Haste,

From *Juno's* Fane we fled;

Scarce we the brazen Gates had pass'd,

When *Semele* around her Head

With azure Flames was grac'd,

Whose lambent Glories in her Tresses play'd.

While this we saw with dread Surprise,

Swifter than Lightning downwards tending

An Eagle stoop'd, of mighty Size,

On Purple Wings descending;

Like Gold his Beak, like Stars shone forth his Eyes,

His silver-plumy Breast with Snow contending:

Sudden he snatch'd the trembling Maid,

And soaring from our Sight convey'd;

Diffusing ever as he lessening flew

Celestial Odour, and Ambrosial Dew.

A T H A M A S.

O Prodigy, to me of dire Portent!

I N O.

To me, I hope, of fortunate Event.

S C E N E IV.

Enter to them the Chief Priest, with Augurs and other Priests.

C A D M U S.

See, see, Jove's Priests and holy Augurs come :
Speak, speak, of Semele and me declare the Doom.

F I R S T A U G U R.

Hail Cadmus, hail ! Jove salutes the Theban King.

Cease your Mourning,

Joys returning,

Songs of Mirth and Triumph sing.

S E C O N D A U G U R.

Endless Pleasure, endless Love

Semele enjoys above ;

On her Bosom Jove reclining,

Useless now his Thunder lies,

To her Arms his Bolts resigning,

And his Lightning to her Eyes.

Endless Pleasure, endless Love

Semele enjoys above.

F I R S T P R I E S T.

Haste, haste, haste, to Sacrifice prepare,

Once to the Thunderer, once to the Fair :

Jove and Semele implore :

Jove and Semele like Honours share,

Whom Gods admire, let Men adore ;

Haste, haste, haste, to Sacrifice prepare.

Chorus of Priests and Augurs.

Hail, Cadmus, hail ! Jove salutes the Theban King.

Cease your Mourning,

Joys returning,

Songs of Mirth and Triumph sing.

[Exeunt omnes.]

The End of the First Act.

A C T II. S C E N E I.

The SCENE is a pleasant Country, the Prospect is terminated by a beautiful Mountain adorn'd with Woods and Waterfalls. JUNO and IRIS descend in different Machines. JUNO in a Chariot drawn by Peacocks; IRIS on a Rainbow; they alight and meet.

JUNO.

IRIS, impatient of thy Stay,
From Samos have I wing'd my Way,
To meet thy slow Return;
'Thou know'st what Cares infest
My anxious Breast,
And how with Rage and Jealousy I burn:
Then why this long Delay?

IRIS.

With all his Speed not yet the Sun
Thro' half his Race has run,
Since I to execute thy dread Command
Have thrice encompass'd Seas and Land.

JUNO.

Say, where is Semele's Abode?
'Till that I know,
'Tho' thou hadst on Lighting rode, |
Still thou tedious art and slow.

IRIS.

Look where Citheron proudly stands,
Bœotia parting from Cecropian Lands.
High on the Summit of that Hill,
Beyond the Reach of mortal Eyes,
By Jove's Command, and Vulcan's Skill,
Behold a new-erected Palace rise.

There from mortal Cares retiring,
She resides in sweet Retreat;
On her Pleasure, Jove requiring,
All the Loves and Graces wait.

K 3

Thither

*Thither Flora the Fair
 With her Train must repair,
 Her amorous Zephyr attending,
 All her Sweet's she must bring
 To continue the Spring,
 Which never must there know an Ending:*

*Bright Aurora, 'tis said,
 From her old Lover's Bed
 No more the grey Orient adorning,
 For the future must rise
 From fair Semele's Eyes,
 And wait till she wakes for the Morning.*

JUNO.

No more—I'll hear no more.
 How long must I endure?—
 How long with Indignation burning,
 From impious Mortals
 Bear this Insolence!
 Awake *Saturnia* from thy Lethargy;
 Seize, destroy the curst Adulterers.
 Scale proud *Citheron's* Top:
 Snatch her, tear her in thy Fury,
 And down, down to the Flood of *Acheron*
 Let her fall, let her fall, fall:
 Rolling down the Depths of Night,
 Never more to behold the Light.
 If I am own'd above,
 Sister and Wife of *Jove*;
 (Sister at least I sure may claim,
 Tho' Wife be a neglected Name,)
 If I th' imperial Scepter sway—I swear
 By Hell——
 Tremble thou Universe this Oath to hear,
 Not one of curst *Agenor's* Race to spare.

I R I S.

I R I S.

Hear, mighty Queen, while I recount
 What Obstacles you must surmount ;
 With Adamant the Gates are barr'd,
 Whose Entrance two fierce Dragons guard :
 At each Approach they lash their forky Stings.

And clap their brazen Wings :
 And as their scaly Horrors rise,
 They all at once disclose
 A thousand fiery Eyes,
 Which never know Repose.

J U N O.

Hence *Iris*, hence away,
 Far from the Realms of Day ;
 O'er *Scythian Hills* to the *Meotian Lake*
 A speedy Flight we'll take :
 There, *Somnus* I'll compell
 His downy Bed to leave and silent Cell :
 With Noise and Light I will his Peace molest,
 Nor shall he sink again to pleasing Rest,
 'Till to my vow'd Revenge he grants Supplies,
 And seals with Sleep the wakeful Dragon's Eyes.
[*They ascend.*]

S C E N E II.

*The SCENE changes to an Apartment in the Palace
 of SEMELE ; she is sleeping ; Doves and ZEPHYRS
 waiting.*

C U P I D.

*See, after the Toils of an amorous Fight,
 Where weary and pleas'd still panting she lies ;
 While yet in her Mind she repeats the Delight,
 How sweet is the Slumber that steals on her Eyes !
 Come Zephyrs, come, while Cupid sings,
 Fan her with your silky Wings ;*

*New Desire
 I'll inspire,*

S E M E L E.

And revive the dying Flames ;

Dance around her

While I wound her,

And with Pleasure fill her Dreams.

[A Dance of Zephyrs, after which Semele awakes,
and rises.

S E M E L E.

O Sleep, why dost thou leave me ?

Why thy visionary Joys remove ?

O Sleep, again deceive me,

To my Arms restore my wand'ring Love.

S C E N E III.

*Two LOVES lead in JUPITER ; while he meets and em-
braces SEMELE, CUPID sings.*

C U P I D.

Sleep forsaking,

Seize him waking ;

Love has sought him,

Back has brought him ;

Mighty Jove tho' he be

And tho' Love cannot see,

Yet by feeling about

He has found him out,

And has caught him.

S E M E L E.

Let me not another Moment

Bear the Pangs of Absence,

Since you have form'd my Soul for loving,

No more afflict me

With Doubts and Fears, and cruel Jealousy.

J U P I T E R.

Lay your Doubts and Fears aside,

And for Joys alone provide ;

Tho' this human Form I wear,

Think not I Man's Falshood bear.

You

You are mortal and require
 Time to rest and to respire,
 Nor was I absent
 Tho' a While withdrawn
 To take Petitions
 From the needy World.
 While Love was with thee
 I was present;
 Love and I are one.

S E M E L E.

*If chearful Hopes
 And chilling Fears,
 Alternate Smiles,
 Alternate Tears,
 Eager Panting,
 Fond Desiring,
 With Grief now fainting,
 Now with Bliss expiring;
 If this be Love, not you alone,
 But Love and I are one.*

B O T H.

*If this be Love, not you alone,
 But Love and I are one.*

S E M E L E.

Ah me!

J U P I T E R.

Why sighs my Semele?
 What gentle Sorrow
 Swells thy soft Bosom?
 Why tremble those fair Eyes
 With interrupted Light?
 Where hov'ring for a Vent,
 Amidst their humid Fires,
 Some new-form'd Wisp appears.
 Speak, and obtain.

S E M E L E.

At my own Happiness
 I sigh and tremble;

K 5

Mortals

S E M E L E.

Mortals whom Gods affect
Have narrow Limits set to Life,
And cannot long be blest'd.
Or if they could——

A God may prove inconstant.

JUPITER.

Beware of Jealousy :
Had Juno not been jealous,
I ne'er had left Olympus,
Nor wander'd in my Love.

S E M E L E.

*With my Frailty don't upbraid me,
I am Woman as you made me.*

*Causeless doubting or despairing,
Rashly trusting, idly fearing.*

If obtain'g.

Still complaining,

If consent'g

Still repenting ;

Most complying

When denying,

And to be follow'd, only flying.

*With my Frailty don't upbraid me,
I am Woman as you made me.*

JUPITER.

Thy Sex of Jove the Master-piece,
Thou of thy Sex, art most excelling.
Frailty in thee is Ornament,
In thee Perfection.

Giv'n to agitate the Mind,
And keep awake Mens Passions ;
To banish Indolence,
And dull Repose,
The Foes of Transport
And of Pleasure.

S E M E L E.

Still I am mortal,
Still a Woman ;

And

And ever when you leave me,
 Tho' compass'd round with Deities
 Of Loves and Graces,
 A Fear invades me,
 And conscious of a Nature
 Far inferior,
 I seek for Solitude,
 And shun Society.

JUPITER. [*apart.*]

Too well I read her Meaning,
 But must not understand her.
 Aiming at Immortality
 With dangerous Ambition,
 She wou'd dethrone *Saturnia*;
 And reigning in my Heart
 Wou'd reign in Heav'n.

Left she too much explain,
 I must with Speed amuse her;
 It gives the Lover double Pain,
 Who hears his Nymph complain,
 And hearing must refuse her.

S E M E L E.

Why do you cease to gaze upon me?
 Why musing turn away:
 Some other Object
 Seems more pleasing.

JUPITER.

*Thy needless Fears remove,
 My fairest, latest, only Love.*

By my Command,
 Now at this Instant,
 Two winged *Zephyrs*
 From her downy Bed
 Thy much-lov'd *Ino* bear;
 And both together
 Waft her hither
 Thro' the balmy Air.

K 6

S E M E L E.

S E M E L E.

Shall I my Sister see!
The dear Companion
Of my tender Years.

J U P I T E R.

See, she appears,
But sees not me;
For I am visible
Alone to thee.

While I retire, rise and meet her,
And with Welcomes greet her.
Now all this Scene shall to *Arcadia* turn,
The Seat of happy Nymphs and Swains,
There without the Rage of Jealousy they burn,
And taste the Sweets of Love without its Pains.

S C E N E IV.

JUPITER retires. SEMELE and INO meet and embrace. The SCENE is totally changed, and shews an open Country. Several Shepherds and Shepherdesses enter. SEMELE and INO having entertained each other in dumb Shew, sit and observe the rural Sports, which end the second Act.



A C T III. S C E N E I.

The SCENE is the Cave of Sleep. The God of Sleep lying on his Bed. A soft Symphony is heard. Then the Musick changes to a different Movement.

J U N O, and I R I S.

J U N O

S O M N U S, awake,
Raife thy reclining Head;

I R I S.

I R I S.

Thyself forsake,
And lift up thy heavy Lids of Lead.

S O M N U S [waking.]

Leave me, loathsome Light;

Receive me, silent Night.

Lethe, why does thy lingring Current cease?

O murmur, murmur me again to Peace.

[Sinks down again.]

I R I S.

Dull God, can'st thou attend the Water's Fall,
And not hear *Saturnia* call!

J U N O.

Peace, *Iris*, Peace, I know how to charm him,
Pasithea's Name alone can warm him.

J U N O, I R I S.

Only Love on Sleep has Pow'r;

O'er Gods and Men.

Tho' Somnus reign,

Love alternate has his Hour.

J U N O.

Somnus, arise,

Disclose thy tender Eyes;

For Pasithea's Sight

Endure the Light:

Somnus, arise.

S O M N U S [rising.]

More sweet is that Name

Than a soft purling Stream;

With Pleasure repose I'll forsake,

If you'll grant me but her to sooth me awake.

J U N O.

My Will obey,

She shall be thine.

Thou with thy softer Pow'rs

First Jove shalt captivate,

To Morpheus then give Order,

Thy various Minister,

I

That

S E M E L E.

That with a Dream in Shape of *Semele*,
 But far more beautiful,
 And more alluring,
 He may invade the sleeping Deity;
 And more to agitate
 His kindling Fire,
 Still let the Phantom seem
 To fly before him,
 That he may wake impetuous,
 Furious in Desire;
 Unable to refuse whatever Boon
 Her Coyness shall require.

S O M N U S.

I tremble to comply.

J U N O.

To me thy leaden Rod resign,
 To charm the Centinels
 On Mount *Citheron*;
 Then cast a Sleep on mortal *Ino*:
 That I may seem her Form to wear,
 When I to *Semele* appear.
 Obey my Will, thy Rod resign,
 And *Pasithea* shall be thine.

S O M N U S.

All I must grant, for all is due
 To *Pasithea*, Love and you.

J U N O.

Away let us haste,
 Let neither have Rest,
 'Till the sweetest of Pleasures we prove;
 'Till of Vengeance possess'd
 I doubly am blest'd,
 And thou art made happy in Love.

[Ex. Juno and Iris.]

[Somnus retires within his Cave; the
 Scene changes to Semele's Apartment.]

S C E N E

S C E N E II.

SEMELE [alone.]

S E M E L E.

*I love and am lov'd, yet more I desire;
 Ah, how foolish a Thing is Fruition!
 As one Passion cools, some other takes Fire,
 And I'm still in a longing Condition.
 What'er I possess
 Soon seems an Excess,
 For something untry'd I petition;
 Tho' daily I prove
 The Pleasures of Love,
 I die for the Joys of Ambition.*

S C E N E III.

Enter JUNO as INO, with a Mirror in her Hand.

JUNO [apart.]

Thus shaped like Ino,
 With Ease I shall deceive her,
 And in this Mirrour she shall see
 Herself as much transform'd as me.
 Do I some Goddess see!
 Or is it Semele?

[To her:]

S E M E L E.

Dear Sister, speak,
 Whence this Astonishment?

JUNO.

Your Charms improving
 To divine Perfection,
 Shew you were late admitted
 Amongst celestial Beauties,
 Has Jove consented?
 And are you made immortal?

S E M E L E.

S E M E L E.

Ah no, I still am mortal,
Nor am I sensible
Of any Change or new Perfection.

JUNO. [*Giving her the Glass.*

*Behold in this Mirror
Whence comes my Surprise?*

Such Lustre and Terror

Unite in your Eyes,

*That mine cannot fix on a Radiance so bright;
'Tis unsafe for the Sense, and too slipp'ry for Sight.*

S E M E L E. [*Looking in the Glass.*

O Ecstasy of Happiness!

Celestial Graces

I discover in each Feature!

Myself I shall adore,

If I persist in gazing;

No Object sure before

Was ever half so pleasing.

How did that Glance become me!

But take this flatt'ring Mirror from me!

Yet once again let me view me.

Ah charming all o'er!

[*Offering the Glass, withdraws her Hand again.*

Here—hold, I'll have one Look more,

Tho' that Look I were sure would undo me.

JUNO. [*Taking the Glass from her.*

Be wise as you are beautiful,

Nor lose this Opportunity.

When Jove appears,

All ardent with Desire,

Refuse his proffer'd Flame

'Till you obtain a Boon without a Name.

S E M E L E.

Can that avail me?

JUNO.

JUNO.

*Unknowing your Intent,
And eager for possessing,
He unawares will grant
The nameless Blessing.*

*But bind him by the Stygian Lake,
Lest Lover-like his Word he break.*

S E M E L E.

But how shall I attain
To Immortality?

JUNO.

Conjure him by his Oath
Not to approach your Bed
In Likeness of a Mortal,
But like himself, the mighty Thunderer,
In Pomp of Majesty,
And heav'nly Attire;
As when he proud *Saturnia* charms,
And with ineffable Delights
Fills her encircling Arms,
And pays the Nuptial Rites.
By this Conjunction
With entire Divinity,
You shall partake of heav'nly Essence,
And thenceforth leave this mortal State
To reign above,
Ador'd by *Jove*,
In spite of jealous *Juno's* Hate.

S E M E L E.

*Thus let my Thanks be paid,
Thus let my Arms embrace thee;
And when I'm a Goddess made,
With Charms like mine I'll grace thee.*

JUNO.

Rich Odours fill the fragrant Air,
And *Jove's* Approach declare.
I must retire—

S E M E L E.

Adieu—Your Counsel I'll pursue.

JUNO.

7 U N O [apart.]

And sure Destruction will ensue.

Vain wretched Fool—[To her] Adieu.

[Exit.]

S C E N E VI.

JUPITER enters, offers to embrace SEMELE; she looks kindly on him, but retires a little from him.

JUPITER.

Come to my Arms, my lovely Fair,

Sooth my uneasy Care :

In my Dream late I woo'd thee,

And in vain I pursu'd thee,

For you fled from my Pray'r,

And bid me despair.

Come to my Arms, my lovely Fair.

S E M E L E.

Tho' 'tis easy to please ye,

And hard to deny ;

Tho' Possessing's a Blessing

For which I could die,

I dare not, I cannot comply.

JUPITER.

When I languish with Anguish,

And tenderly sigh,

Can you leave me, deceive me,

And scornfully fly ?

Ah, fear not ; you must not deny.

S E M E L E, JUPITER.

I dare not, I cannot comply.

Ah, fear not ; you must not deny.

JUPITER.

O Semele,

Why art thou thus insensible ?

Were I a Mortal,

Thy

Thy barbarous Disdaining
Would surely end me,
And Death at my Complaining
In Pity would befriend me.

S E M E L E.

*I ever am granting,
You always complain ;
I always am wanting,
Yet never obtain.*

J U P I T E R.

Speak, speak your Desire,
I'm all over Fire.
Say what you require,
I'll grant it—now let us retire.

S E M E L E.

Swear by the *Stygian* Lake.

J U P I T E R.

By that tremendous Flood I swear,
Ye *Stygian* Waters hear,
And thou *Olympus* shake,
In Witness to the Oath I take.

[Thunder at a Distance, and underneath,

S E M E L E.

You'll grant what I require.

J U P I T E R.

I'll grant what you require.

S E M E L E.

*Then cast off this human Shape which you wear,
And Jove since you are, like Jove too appear,
When next you desire I should charm ye.*

As when Juno you bless,

So you me must carest,

And with all your Omnipotence arm ye.

J U P I T E R.

Ah ! take heed what you press,

For beyond all Redress,

Should I grant what you wish, I shall harm ye.

S E M E L E.

S E M E L E.

S E M E L E.

*I'll be pleas'd with no less,
Than my Wish in Excess;
Let the Oath you have taken alarm ye:
Haste, haste, and prepare,
For I'll know what you are;
So with all your Omnipotence arm ye.*

S C E N E V.

She withdraws, JUPITER remains pensive and dejected.

JUPITER.

Ah! whither is she gone! unhappy Fair!
Why did she wish?—Why did I rashly swear?

'Tis past, 'tis past Recall,

She must a Victim fall.

Anon, when I appear

The mighty Thunderer;

Arm'd with inevitable Fire;

She needs must instantly expire.

'Tis past, 'tis past Recall,

She must a Victim fall.

My softest Lightning yet I'll try,

And mildest melting Bolt apply:

In vain—for she was fram'd to prove

None but the lambent Flames of Love.

'Tis past, 'tis past Recall,

She must a Victim fall.

S C E N E VI.

JUNO appears in her Chariot ascending.

JUNO.

Above Measure

Is the Pleasure

Which

Which my Revenge supplies.

Love's a Bubble

Gain'd with Trouble,

And in possessing dies.

With what Joy shall I mount to my Heav'n again,

At once from my Rival and Jealousy freed!

The Sweets of Revenge make it worth while to reign,

And Heav'n will hereafter be Heav'n indeed!

[She ascends.]

S C E N E VII.

The SCENE opening discovers SEMELE lying under a Canopy, leaning pensively. While a mournful Symphony is playing she looks up and sees JUPITER descending in a black Cloud; the Motion of the Cloud is slow. Flashes of Lightning issue from either Side, and Thunder is heard grumbling in the Air.

S E M E L E.

Ah me! too late I now repent

My Pride and impious Vanity.

He comes! far off his Lightnings scorch me.

—I feel my Life consuming:

I burn, I burn—I faint—for Pity I implore—

O help, O help—I can no more.

[Dies.]

As the Cloud which contains Jupiter is arrived just over the Canopy of Semele, a sudden and great Flash of Lightning breaks forth, and a Clap of loud Thunder is heard; when at one Instant Semele with the Palace and the whole present Scene disappears, and Jupiter re-ascends swiftly. The Scene totally changed represents a pleasant Country, Mount Citheron closing the Prospect.

S C E N E

S C E N E VIII.

Enter CADMUS, ATHAMAS, and INO.

INO.

Of my ill-boding Dream
Behold the dire Event.

CADMUS, ATHAMAS.

O Terror and Astonishment!

INO.

How I was hence remov'd,
Or hither how return'd, I know not:
So long as Trance with-held me,
But *Hermes* in a Vision told me
(As I have now related)

The Fate of *Semele*;

And added, as from me he fled,
That *Jove* ordain'd I *Athamas* should wed.

CADMUS.

Be *Jove* in ev'ry Thing obey'd.

[Joins their Hands.]

ATHAMAS.

Unworthy of your Charms, myself I yield;
Be *Jove's* Commands and yours fulfill'd.

CADMUS.

See from above the bellying Clouds descend,
And big with some new Wonder this Way tend.

S C E N E IX.

*A bright Cloud descends and rests on Mount Citheron,
which opening, discovers APOLLO seated in it as the
God of Prophecy.*

APOLLO.

*Apollo comes to relieve your Care,
And future Happiness declare.*

From

*From tyrannous Love all your Sorrows proceed,
From tyrannous Love you shall quickly be freed.
From Semele's Ashes a Phoenix shall rise,
The Joy of this Earth, and Delight of the Skies :
A God he shall prove
More mighty than Love,
And a sovereign Juice shall invent,
Which Antidote pure
The sick Lover shall cure,
And Sighing and Sorrow for ever prevent.*

*Then Mortals be merry, and scorn the blind Boy ;
Your Hearts from his Arrows strong Wine shall defend :
Each Day and each Night you shall revel in Joy,
For when Bacchus is born, Love's Reign's at an End.*

CHORUS.

Then Mortals be merry, &c.

DANCE OF SATYRS.

[Exeunt omnes.]

From your own Love all your Sorrows proceed,
From your own Love you shall quickly be freed.
I now solemnly swear a Phoenix shall rise
I too fly of this kind, and Dignity of the skin:

A God he shall prove
Mine mightier than Love,
And a journeying Phoenix shall return,
Which I think you
The first Love shall cure,
And singing and dancing for ever perform.

Then Mankind be wary, and turn the blind eye;
For hearts from his hands, from his hands shall fly;
Back fly and back Night you shall never see,
For what's behind is gone, Love's light is an eye.

CHORUS

Then Mankind be wary, and turn the blind eye;
For hearts from his hands, from his hands shall fly;
Back fly and back Night you shall never see,
For what's behind is gone, Love's light is an eye.

[Exeunt omnes]

P O E M S
O N
SEVERAL OCCASIONS.

—*Minuentur atræ*
Carminē curæ.

Hor.

VOL. II.

L

P O E M S

ON

SEVERAL OCCASIONS.

—London:—

Printed

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Vol. II.

E P I S T L E

To the Right Honourable

C H A R L E S

L O R D H A L I F A X, &c.

TO You, my Lord, my Muse her Tribute pays
 Of various Verse, in various rude Effays;
 To You, she first address'd her early Voice,
 By Inclination led, and fix'd by Choice;
 To You, on whose Indulgence she depends,
 Her few collected Lays she now commends.

By no one Measure bound, her Numbers range,
 And unresolv'd in Choice, delight in Change;
 Her Songs to no distinguish'd Fame aspire,
 For, now, she tries the Reed, anon, attempts the Lyre;
 In high *Parnassus* she no Birthright claims,
 Nor drinks deep Draughts of *Heliconian* Streams;
 Yet near the sacred Mount she loves to rove,
 Visits the Springs, and hovers round the Grove.
 She knows what Dangers wait too bold a Flight,
 And fears to fall from an *Icarian* Height:
 Yet, she admires the Wing that safely soars,
 At Distance follows, and its Track adores.

E P I S T L E.

She knows what Room, what Force, the Swan requires,
Whose tow'ring Head above the Clouds aspires,
And knows as well, it is Your lowest Praise,
Such Heights to reach with equal Strength and Ease.

O had Your Genius been to Leisure born,
And not more bound to aid us, than adorn!
Albion in Verse with ancient *Greece* had vy'd,
And gain'd alone a Fame, which, there, sev'n States
divide.

But such, ev'n such Renown, too dear had cost,
Had we the Patriot in the Poet lost.
A true Poetick State we had deplor'd,
Had not Your Ministry our Coin restor'd.

But still, my Lord, tho' Your exalted Name
Stands foremost in the fairest List of Fame,
Tho' Your Ambition ends in Publick Good,
(A Virtue lineal to Your House and Blood :)
Yet think not meanly of Your other Praise,
Nor slight the Trophies which the Muses raise.
How oft, a Patriot's best-laid Schemes we find
By Party cross'd, or Faction undermin'd !
If he succeed he undergoes this Lot,
The Good receiv'd, the Giver is forgot.
But Honours which from Verse their Source derive,
Shall both surmount Detraction, and survive :
And Poets have unquestion'd Right to claim,
If not the greatest, the most lasting Name.

W. CONGREVE.

THE



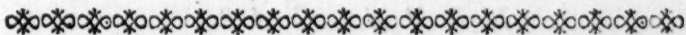
T H E
MOURNING MUSE OF ALEXIS.
A

P A S T O R A L.

Lamenting the Death of

Q U E E N M A R Y.

Infandum Regina Jubes renovare dolorem. Virg.



ALEXIS, MENALCAS.

MENALCAS.

BEHOLD, *Alexis*, see this gloomy Shade,
Which seems alone for Sorrow's Shelter made;
Where, no glad Beams of Light can ever play,
But Night succeeding Night, excludes the Day;
Where, never Birds with Harmony repair,
And lightsome Notes, to cheer the dusky Air,
To welcome Day, or bid the Sun farewell,
By Morning Lark, or Evening *Philomel*.

No Violet here, nor Daisy e'er was seen,
No sweetly-budding Flower, nor springing Green:
For fragrant Myrtle, and the blushing Rose,
Here, baleful Eugh with deadly Cypress grows.
Here then, extended on this wither'd Moss,
We'll lie, and thou shalt sing of *Albion's* Loss,

246 POEMS ON SEVERAL OCCASIONS.

Of *Albion's* Loss, and of *Pastora's* Death,
Begin thy mournful Song, and raise thy tuneful Breath,

ALEXIS.

Ah Woe too great ! Ah Theme which far exceeds
The lowly Lays of humble Shepherds Reeds !

O could I sing in Verse of equal Strain,
With the *Sicilian* Bard, or *Mantuan* Swain ;
Or melting Words, and moving Numbers chuse,
Sweet as the *British* *Colin's* mourning Muse ;
Cou'd I, like him, in tuneful Grief excel,
And mourn like *Stella* for her *Astrosel* ;
Then might I raise my Voice, (secure of Skill,)
And with melodious Woe the Valleys fill ;
The list'ning *Echo* on my Song should wait,
And hollow Rocks *Pastora's* Name repeat ; [tell]
Each whistling Wind, and murm'ring Stream should
How lov'd she liv'd, and how lamented fell.

MENALCAS.

Wert thou with ev'ry Bay and Laurel crown'd,
And high as *Pan* himself in Song renown'd,
Yet would not all thy Art avail, to show
Verse worthy of her Name, or of our Woe :
But such true Passion in thy Face appears,
In thy pale Lips, thick Sighs, and gushing Tears,
Such tender Sorrow in thy Heart I read,
As shall supply all Skill, if not exceed.
Then leave this common Form of dumb Distress,
Each vulgar Grief can Sighs and Tears express ;
In sweet complaining Notes thy Passion vent,
And not in Sighs, but Words explaining Sighs, lament.

ALEXIS.

Wild be my Words, *Menalcas*, wild my Thought,
Artless as Nature's Notes, in Birds untaught ;
Boundless my Verse, and roving be my Strains,
Various as Flow'rs on unfrequented Plains.

And

And thou *Thalia*, Darling of my Breast,
 By whom inspir'd, I sung at *Comus'* Feast ;
 While in a Ring, the jolly rural Throng
 Have sat and smil'd to hear my chearful Song :
 Begone, with all thy Mirth and sprightly Lays,
 My Pipe, no longer now thy Pow'r obeys ;
 Learn to lament, my Muse, to weep, and mourn,
 Thy springing Laurels, all to Cypress turn ;
 Wound with thy dismal Cries the tender Air,
 And beat thy Snowy Breast, and rend thy yellow Hair ;
 Far hence, in utmost Wilds, thy Dwelling chuse,
 Begone *Thalia*, Sorrow is my Muse.

I mourn PASTORA dead, let ALBION mourn,

And sable Clouds her chalky Cliffs adorn.

No more, these Woods shall with her Sight be blest'd,
 Nor with her Feet, these flow'ry Plains be press'd ;
 No more, the Winds shall with her Tresses play,
 And from her balmy Breath steal Sweets away ;
 No more, these Rivers chearfully shall pass,
 Pleas'd to reflect the Beauties of her Face ;
 While on their Banks the wond'ring Flocks have stood,
 Greedy of Sight, and negligent of Food.

No more, the Nymphs shall with soft Tales delight
 Her Ears, no more with Dances please her Sight :
 Nor ever more shall Swain make Song of Mirth,
 To bless the joyous Day that gave her Birth ;
 Lost is that Day, which had from her its Light ;
 For ever lost with her, in endless Night ;
 In endless Night, and Arms of Death she lies,
 Death in eternal Shades has shut *Pastora's* Eyes.

Lament ye Nymphs, and mourn ye wretched Swains,
 Stray all ye Flocks, and desert be ye Plains,
 Sigh all ye Winds, and weep ye Crystal Floods,
 Fade all ye Flow'rs, and wither all ye Woods.

I mourn PASTORA dead, let ALBION mourn,

And sable Clouds her chalky Cliffs adorn.

Within a dismal Grot, which Damps surround,
 All cold she lies upon th'unwholsome Ground ;

248 POEMS ON SEVERAL OCCASIONS.

The Marble weeps, and with a silent Pace,
Its trickling Tears distil upon her Face.
Falsly ye weep, ye Rocks, and falsly mourn !
For never will you let the Nymph return !
With a feign'd Grief the faithless Tomb relents,
And like the *Crocodile* its Prey laments.

O she was heav'nly fair, in Face and Mind !
Never in Nature were such Beauties join'd :
Without, all shining, and within, all white ;
Pure to the Sense, and pleasing to the Sight ;
Like some rare Flow'r, whose Leaves all Colours yield,
And opening, is with sweetest Odours fill'd.
As lofty Pines o'ertop the lowly Reed,
So did her graceful Height all Nymphs exceed ;
To which excelling Height, she bore a Mind
Humble, as Osiers bending to the Wind.
Thus excellent she was——

Ah wretched Fate ! She was, but is no more.
Help me, ye Hills and Valleys, to deplore.

*I mourn PASTORA dead, let ALBION mourn,
And sable Clouds her chalky Cliffs adorn.*

From that blest Earth, on which her Body lies,
May blooming Flow'rs with fragrant Sweets arise :
Let *Myrrha* weeping aromack Gum,
And ever-living Laurel, shade her Tomb.
Thither, let all th' industrious Bees repair,
Unlade their Thighs, and leave their Honey there ;
Thither, let *Fairies* with their Train resort,
Neglect their Revels, and their Midnight Sport,
There, in unusual Wailings waste the Night,
And watch her, by the fiery Glow-worm's Light.

There, may no dismal Eugh, nor Cypress grow,
Nor Holly-bush, nor bitter Elder's Bough ;
Let each unlucky Bird far build his Nest,
And distant Dens receive each howling Beast ;
Let Wolves be gone, be Ravens put to flight,
With hooting Owls, and Bats that hate the Light.

But let the sighing Doves their Sorrows bring,
And Nightingales in sweet Complainings sing ;

Let

Let Swans from their forsaken Rivers fly,
 And sick'ning at her Tomb, make haste to die,
 That they may help to sing her Elegy.
 Let *Echo* too, in mimick Moan, deplore,
 And cry with me, "*Pastora* is no more!"

*I mourn PASTORA dead, let ALBION mourn,
 And sable Clouds her chalky Cliffs adorn.*

And see, the Heav'ns to weep in Dew prepare,
 And heavy Mists obscure the burd'ned Air:
 A sudden Damp o'er all the Plain is spread,
 Each Lily folds its Leaves, and hangs its Head.
 On ev'ry Tree the Blossoms turn to Tears,
 And ev'ry Bough a weeping Moisture bears.
 Their Wings the feather'd airy People droop,
 And Flocks beneath their dewy Fleeces stoop.

The Rocks are cleft, and new-descending Rills
 Furrow the Brows of all th'impending Hills.
 The Water-Gods to Floods their Riv'lets turn,
 And each, with streaming Eyes, supplies his wanting
 Urn.

The *Fawns* forsake the Woods, the *Nymphs* the Grove,
 And round the Plain in sad Distractions rove;
 In prickly Brakes their tender Limbs they tear,
 And leave on Thorns their Locks of golden Hair.

With their sharp Nails, themselves the *Satyrs* wound,
 And tug their shaggy Beards, and bite with Grief the

Lo *Pan* himself, beneath a blasted Oak [Ground.
 Dejected lies, his Pipe in Pieces broke.

See *Pales* weeping too, in wild Despair,
 And to the piercing Winds her Bosom bare.

And see yon fading Myrtle, where appears
 The Queen of Love, all bath'd in flowing Tears;
 See how she wrings her Hands, and beats her Breast,
 And tears her useless Girdle from her Waste:
 Hear the sad Murmurs of her sighing Doves,
 For Grief they sigh, forgetful of their Loves.

Lo, *Love* himself, with heavy Woes oppress!
 See how his Sorrows swell his tender Breast;

250 POEMS ON SEVERAL OCCASIONS.

His Bow he breaks, and wide his Arrows flings,
And folds his little Arms, and hangs his drooping Wings;
Then, lays his Limbs upon the dying Grass,
And all with Tears bedews his beauteous Face,
With Tears, which from his folded Lids arise,
And even *Love* himself has weeping Eyes.
All Nature mourns; the Floods and Rocks deplore,
And cry with me, "*Pastora* is no more!"

*I mourn PASTORA dead, let ALBION mourn,
And sable Clouds her chalky Cliffs adorn.*

The Rocks can melt, and Air in Mists can mourn,
And Floods can weep, and Winds to Sighs can turn;
The Birds, in Songs, their Sorrows can disclose,
And Nymphs and Swains, in Words, can tell their Woes.
But oh! behold that deep and wild Despair,
Which neither Winds can shew, nor Floods, nor Air.

See the great *Shepherd*, Chief of all the Swains,
Lord of these Woods, and wide-extended Plains,
Stretch'd on the Ground, and close to Earth his Face,
Scalding with Tears th' already-faded Grass;
'To the cold Clay he joins his throbbing Breast,
No more within *Pastora*'s Arms to rest!
No more! For those once soft and circling Arms
'Themselves are Clay, and cold are all her Charms.
Cold are those Lips, which he no more must kiss,
And cold that Bosom, once all downy Bliss;
On whose soft Pillows, lull'd in sweet Delights,
He us'd, in Balmy Sleep, to lose the Nights.

Ah! where is all that Love and Fondness fled?
Ah! where is all that tender Sweetness laid?
'To Dust must all that Heav'n of Beauty come!
And must *Pastora* moulder in the Tomb!
Ah Death! more fierce, and unrelenting far,
'Than wildest Wolves, or savage Tigers are;
With Lambs and Sheep their Hungers are appeas'd,
But rav'nous Death the Shepherdess has seiz'd.

*I mourn PASTORA dead, let ALBION mourn,
And sable Clouds her chalky Cliffs adorn.*

" But

POEMS ON SEVERAL OCCASIONS. 251

" But see, *Menalcas*, where a sudden Light,
 " With Wonder stops my Song, and strikes my Sight!
 " And where *Pastora* lies, it spreads around,
 " Shewing all radiant bright the sacred Ground.
 " While from her Tomb, behold, a Flame ascends
 " Of whitest Fire, whose Flight to Heav'n extends!
 " On flaking Wings it mounts, and quick as Sight
 " Cuts thro' the yielding Air with Rays of Light;
 " 'Till the blue Firmament at last it gains,
 " And fixing there, a glorious Star remains:"
Fairest it shines of all that light the Skies,
As once on Earth were seen PASTORA's Eyes.



To the KING,
On the Taking of NAMUR.

IRREGULAR ODE.

*Præsenti tibi Mäturos largimur Honores:
Nil oriturum aliàs, nil ortum tale fatentes.*

Hor. ad Augustum.

I.

O F Arms and War my Muse aspires to sing,
 And strike the Lyre upon an untry'd String:
 New Fire informs my Soul, unfelt before;
 And, on new Wings, to Heights unknown I soar.
 O Pow'r unseen! by whose resistless Force
 Compell'd, I take this Flight, direct my Course:
 For Fancy, wild and pathless Ways will chuse,
 Which Judgment, rarely, or with Pain pursues:

252 POEMS ON SEVERAL OCCASIONS.

Say, sacred Nymph, whence this great Change proceeds ;

Why scorns the lowly Swain his oaten Reeds,
Daring aloud to strike the sounding *Lyre*,
And sing heroick Deeds ;

Neglecting Flames of Love, for martial Fire ?

II.

William, alone, my feeble Voice can raise ;
What Voice so weak, that cannot sing his Praise !
The list'ning World each Whisper will befriend
That breathes his Name, and ev'ry Ear attend.
The hov'ring Winds on downy Wings shall wait
around, [Sound.

And catch, and waft to foreign Lands the flying
Ev'n I will in his Praise be heard ;

For by his Name my Verse shall be prefer'd.

Borne like a Lark upon this Eagle's Wing,

High as the Spheres, I will his Triumph sing ;

High as the Head of *Fame* ; *Fame*, whose exalted Size,
From the deep Vale extends up to the vaulted Skies * :

A thousand talking Tongues the Monster bears,

A thousand waking Eyes, and ever-open Ears ;

Hourly she stalks, with huge gigantick Pace,
Meas'ring the Globe, like Time, with constant Race :

Yet shall she stay, and bend to *William's* Praise :

Of Him, her thousand Ears shall hear triumphant Lays,

Of Him her Tongues shall talk, on Him her Eyes shall

III.

[gaze.

But lo, a Change astonishing my Eyes !

And all around, behold, new Objects rise !

What Forms are these I see ? and whence ?

Beings substantial ? or does Air condense,

To clothe in visionary Shape my various Thought ?

Are these by Fancy wrought !

Can strong Ideas strike so deep the Sense !

* Virg. *Æn.* 4.

O sacred Poesy ! O boundless Power ! [explore !
 What Wonders dost thou trace, what hidden Worlds
 'Thro' Seas, Earth, Air, and the wide-circling Sky,
 What is not fought and seen by thy all-piercing Eye !

IV.

'Twas now, when flow'ry Lawns the Prospect made,
 And flowing Brooks beneath a Forest's Shade ;
 A lowing Heifer, loveliest of the Herd,
 Stood feeding by ; while two fierce Bulls prepar'd
 Their armed Heads for Fight ; by Fate of War, to
 prove

The Victor worthy of the Fair-one's Love.

Unthought Presage, of what met next my View !

For soon the shady Scene withdrew.

And now, for Woods, and Fields, and springing
 Flow'rs ; [lofty Tow'rs !

Behold a Town arise, bulwark'd with Walls, and

Two Rival Armies all the Plain o'erspread,

Each in Battalia rang'd, and shining Arms array'd :

With eager Eyes, beholding both from far,

Namur, the Prize and Mistress of the War.

V.

Now, Thirst of Conquest, and immortal Fame,

Does ev'ry Chief and Soldier's Heart inflame.

Defensive Arms the *Gallic* Forces bear,

While hardy *Britons* for the Storm prepare :

For Fortune had, with partial Hand, before

Resign'd the Rule to *Gallia's* Pow'r.

High on a Rock the mighty Fortress stands,

Founded by Fate, and wrought by Nature's Hands.

A wond'rous Task it is th' Ascent to gain,

'Thro' craggy Cliffs, that strike the Sight with Pain,

And nod impending Terrors o'er the Plain.

To this, what Dangers Men can add, by Force or Skill,

(And great is human Force and Wit in Ill)

Are join'd ; on ev'ry Side, wide-gaping Engines wait,

Teeming with Fire, and big with certain Fate ;

I

Ready

254 POEMS ON SEVERAL OCCASIONS.

Ready to hurl Destruction from above,
In dreadful Roar, mocking the Wrath of *Jove*.
Thus fearful, does the Face of adverse Pow'r appear;
But *British* Forces are unus'd to fear: [there.
Tho' thus oppos'd, they might, if *William* were not

VI.

But hark, the Voice of War! Behold the Storm begin!
The Trumpet's Clangor speaks in loud Alarms,
Mingling shrill Notes, with dreadful Din
Of Cannons burst, and rattling Clash of Arms.
Clamours from Earth to Heav'n, from Heav'n to
Earth rebound,

Distinction in promiscuous Noise is drown'd,
And *Echo* lost in one continu'd Sound.
Torrents of Fire from brasen Mouths are sent,
Follow'd by Peals, as if each Pole were rent;
Such Flames the Gulfs of *Tartarus* disgorge,
So vaulted *Ætna* roars from *Vulcan's* Forge;
Such were the Peals from thence, such the vast Blaze
that broke,

Red'ning with horrid Gloom the dusky Smoke,
When the huge *Cyclops* did with moulding Thunder
sweat,
And massive Bolts on repercussive Anvils beat.

VII.

Amidst this Rage, behold, where *William* stands,
Undaunted, undismay'd!
With Face serene, dispensing dread Commands;
Which heard with Awe, are with Delight obey'd.
A thousand fiery Deaths around him fly;
And burning Balls hiss harmless by:

For ev'ry Fire his sacred Head must spare,
Nor dares the Lightning touch the Laurels there.

VIII.

Now many a wounded *Briton* feels the Rage
Of missive Fires that fester in each Limb,
Which dire Revenge alone has Pow'r t' assuage;
Revenge makes Danger dreadful seem.

And

POEMS ON SEVERAL OCCASIONS. 255

And now, with desp'rate Force, and fresh Attack,
Thro' obvious Deaths, resistless Way they make ;
Raising high Piles of Earth, and Heap on Heap they
lay,

And then ascend ; resembling thus (as far
As Race of Men inferior, may)

The fam'd gigantick War.

When those tall Sons of Earth did Heav'n aspire ;

(A brave, but impious Fire !)

Uprooting Hills, with most stupendous Hale,
To form the high and dreadful Scale.

The Gods, with Horror and Amaze, look'd down,
Beholding Rocks from their firm Basis rent ;

Mountain on Mountain thrown, [ment !

With threatening Hurl, that shook th' æthereal Firma-
Th' Attempt did Fear in Heav'n create ;

Ev'n *Jove* desponding fate,

'Till *Mars* with all his Force collected, stood,

And pour'd whole *War* on the rebellious Brood ;

Who tumbling headlong from th' *Empyrean* Skies,

O'erwhelm'd those Hills, by which they thought

Mars on the Gods did then his Aid bestow, [to rise.

And now in Godlike *William* storms with equal Force

IX. [below.

Still they proceed, with firm unshaken Pace,

And hardy Breasts oppos'd to Danger's Face.

With daring Feet, on springing Mines they tread
Of secret Sulphur, in dire Ambush laid.

Still they proceed ; tho' all beneath, the lab'ring Earth

Trembles to give the dread Irruptions Birth,

Thro' this, thro' more, thro' all they go,

Mounting at last amidst the vanquish'd Foe.

See, how they climb, and scale the steepy Walls !

See, how the *Britons* rise ! see the retiring *Gauls* !

Now from the Fort, behold the yielding Flag is spread,

And *William's* Banner on the Breach display'd.

X.

X.

Hark, the triumphant Shouts from every Voice!
 The Skies with Acclamations ring!
 Hark, how around, the Hills rejoice,
 And Rocks reflected *Ios* sing!
 Hautboys and Fifes and Trumpets join'd,
 Heroick Harmony prepare,
 And charm to Silence every Wind,
 And glad the late-tormented Air.
 Far is the Sound of martial Musick spread,
 Echoing thro' all the *Gallic* Host, [vey'd :
 Whose numerous Troops the dreadful Storm sur-
 But they with Wonder, or with Awe, dismay'd,
 Unmov'd beheld the Fortrefs lost.
William, their num'rous Troops with Terror fill'd,
 Such wond'rous Charms can godlike Valour show!
 Not the wing'd *Perseus*, with petrific Shield [Foe.
 Of *Gorgon's* Head, to more Amazement charm'd his
 Nor, when on soaring Horse he flew, to aid
 And save from Monster's Rage the beauteous Maid ;
 Or more heroick was the Deed ;
 Or she to surer Chains decreed,
 Than was *Namur* ; 'till now by *William* freed.

XI.

Descend, my Muse, from thy too-daring Height,
 Descend to Earth, and ease thy wide-stretch'd Wing ;
 For weary art thou grown of this unwonted Flight,
 And dost with Pain of Triumphs sing.
 More fit for thee, resume thy rural Reeds ;
 For War let more *harmonious Harps* be strung :
 Sing thou of Love, and leave Great *William's* Deeds
 To *Him* who sung the *Boyne* ; or *Him* to whom he sung.

THE BIRTH OF THE MUSE.

To the Right Honourable

CHARLES LORD HALIFAX.

Dignum laude virum Musa metat mori.

Horat.

DESCEND, celestial *Muse* ! thy Son inspire
 Of thee to sing ; infuse thy holy Fire.
 Belov'd of Gods and Men, thyself disclose ;
 Say, from what Source thy heav'nly Pow'r arose,
 Which, from unnumber'd Years deliv'ring down
 The Deeds of Heroes deathless in Renown,
 Extends their Life and Fame to Ages yet unknown. }

Time and the *Muse* set forth with equal Pace ;
 At once the Rivals started to the Race :
 And both at once the destin'd Course shall end,
 Or both to all Eternity contend.

One to preserve what t'other cannot save,
 And rescue Virtue rising from the Grave.

To thee, O *Montague*, these Strains are sung,
 For thee my Voice is tun'd, and speaking Lyre is
 strung ;

For ev'ry Grace of ev'ry *Muse* is thine,
 In thee their various Fires united shine,
 Darling of *Phæbus* and the tuneful Nine !
 To thee alone I dare my Song commend,
 Whose Nature can forgive, and Pow'r defend,
 And shew by Turns the Patron and the Friend. }

Begin, my *Muse*, from *Jove* derive thy Song,
 Thy Song of Right does first to *Jove* belong :
 For thou thyself art of celestial Seed,
 Nor dare a Sire inferior boast the Breed.

When

258 POEMS ON SEVERAL OCCASIONS.

When first the Frame of this vast Ball was made,
 And *Jove* with Joy the finish'd Work survey'd ;
 Vicissitude of Things, of Men and States,
 Their Rise and Fall were destin'd by the Fates.
 Then *Time* had first a Name ; by firm Decree
 Appointed Lord of all Futurity,
 Within whose ample Bosom Fates repose
 Causes of Things, and secret Seeds inclose,
 Which ripening there, shall one Day gain a Birth,
 And force a Passage thro' the teeming Earth.
 To him they give, to rule the spacious Light,
 And bound the yet-unparted Day and Night ;
 To wing the Hours that whirl the rolling Sphere,
 To shift the Seasons, and conduct the Year.
 Duration of Dominion and of Pow'r
 To him prescribe, and fix each fated Hour.
 This mighty Rule, to *Time* the Fates ordain,
 But yet to hard Conditions bind his Reign ;
 For ev'ry beauteous Birth he brings to Light,
 (How good foe'er and grateful in his Sight,)
 He must again to native Earth restore,
 And all his Race with iron Teeth devour.
 Nor Good, nor Great shall 'scape his hungry Maw,
 But bleeding Nature prove the rigid Law.

Not yet, the loosen'd Earth aloft was slung,
 Or pois'd amid the Skies in Ballance hung ;
 Nor yet, did golden Fires the Sun adorn,
 Or borrow'd Lustre silver *Cynthia's* Horn ;
 Nor yet, had *Time* Commission to begin,
 Or Fate the many-twisted Web to spin ;
 When all the heav'nly Host assembled came
 To view the World yet resting on its Frame ;
 Eager they press, to see the Sire dismiss
 And roll the Globe along the vast Abyss.

When deep revolving Thoughts the God retain,
 Which for a Space suspend the promis'd Scene,
 Once more his Eyes on *Time* intentive look,
 Again, inspect Fate's universal Book.

Abroad

Abroad the wond'rous Volume he displays,
And present views the Deeds of future Days.

A beauteous Scene adorns the foremost Page,
Where Nature's Bloom presents the Golden Age.
The Golden Leaf to Silver soon resigns,
And fair the Sheet, but yet more faintly shines.
Of baser Brass, the next denotes the Times,
An impious Page deform'd with deadly Crimes.
The Fourth yet wears a worse and browner Face,
And adds to gloomy Days an Iron Race.

He turns the Book, and ev'ry Age reviews,
Then all the kingly Line his Eye pursues :
The First of Men, and Lords of Earth design'd,
Who under him should govern Human-kind.
Of future Heroes, there, the Lives he reads,
In Search of Glory spent, and godlike Deeds ;
Who Empires found, and goodly Cities build,
And savage Men compel to leave the Field.

All this he saw, and all he saw approv'd ;
When lo ! but thence a narrow Space remov'd,
And hungry *Time* has all the Scene defac'd,
The Kings destroy'd, and laid the Kingdoms waste :
Together all in common Ruins lie,
And but anon and ev'n the Ruins die.
Th' Almighty, inly touch'd, Compassion found,
To see great Actions in Oblivion drown'd ;
And forward search'd the Roll, to find if Fate
Had no Reserve to spare the Good and Great.
Bright in his View the *Trojan* Heroes shine,
And *Ilian* Structures rais'd by Hands Divine ;
But *Ilium* soon in native Dust is laid,
And all her boasted Pile a Ruin made :
Nor great *Aeneas* can her Fall withstand,
But flies, to save his Gods, to foreign Land.
The *Roman* Race succeed the *Dardan* State,
And first, and second *Cæsar*, godlike Great.
Still on to After-days his Eyes descend,
And rising Heroes still the Search attend.

Proceeding.

260 POEMS ON SEVERAL OCCASIONS.

Proceeding thus, he many Empires pass'd ;
When fair *Britannia* fix'd his Sight at last.

Above the Waves she lifts her silver Head,
And looks a *Venus* born from Ocean's Bed.
For rolling Years, her happy Fortunes smile,
And Fates propitious bless the beauteous Isle ;
To Worlds remote, she wide extends her Reign,
And wields the Trident of the stormy Main.
Thus on the Base of Empire firm she stands,
While bright *Eliza* rules the willing Lands.

But soon a low'ring Sky comes on apace,
And Fate revers'd shews an ill-omen'd Face.
The Void of Heav'n a gloomy Horror fills,
And cloudy Veils involve her shining Hills ;
Of Greatness pass'd no Footsteps she retains,
Sunk in a *Series* of inglorious Reigns.
She feels the Change, and deep regrets the Shame
Of Honours lost, and her diminish'd Name :
Conscious, she seeks from Day to throw her Head,
And glad wou'd shrink beneath her oozy Bed.

Thus far, the sacred Leaves *Britannia's* Woes
In shady Draughts and dusky Lines disclose.
Th' ensuing Scene revolves a martial Age,
And ardent Colours gild the glowing Page.

Behold ! of radiant Light an Orb arise,
Which kindling Day, restores the dark'ned Skies :
And see ! on Seas the beamy Ball descends,
And now its Course to fair *Britannia* bends :
Along the foamy Main the Billows bear
The floating Fire, and waft the shining Sphere.
Hail, happy Omen ! Hail, auspicious Sight !
Thou glorious Guide to yet a greater Light.
For see a Prince, whom dazzling Arms array,
Pursuing closely, plows the wat'ry Way,
Tracing the Glory thro' the flaming Sea.

Britannia, rise ; awake, O fairest Isle,
From Iron Sleep ; again thy Fortunes smile.
Once more look up, the mighty Man behold,
Whose Reign renews the former Age of Gold.

The

'The Fates at length the blisful Web have spun,
 And bid it round in endless Circles run.
 Again, shall distant Lands confess thy Sway,
 Again, the wat'ry World thy Rule obey;
 Again, thy martial Sons shall thirst for Fame,
 And win in foreign Fields a deathless Name;
 For *William's* Genius ev'ry Soul inspires,
 And warms the frozen Youth with warlike Fires.
 Already, see, the hostile Troops retreat,
 And seem forewarn'd of their impending Fate.
 Already routed Foes his Fury feel,
 And fly the Force of his unerring Steel.
 The haughty *Gaul*, who well, 'till now, might boast
 A matchless Sword and unresisted Host,
 At his foreseen Approach the Field forsakes;
 His Cities tremble, and his Empire shakes.
 His tow'ring Ensigns long had aw'd the Plain,
 And Fleets audaciously usurp'd the Main;
 A gath'ring Storm he seem'd, which from afar
 Teem'd with a Deluge of destructive War,
 'Till *William's* stronger Genius soar'd above,
 And down the Skies the daring Tempest droye.
 So from the radiant Sun retires the Night,
 And western Clouds shot thro' with orient Light.
 So when th' assuming God, whom Storms obey,
 To all the warring Winds at once gives Way,
 The frantick Brethren ravage all around,
 And Rocks, and Woods, and Shores their Rage resound;
 Incumbent o'er the Main, at length they sweep
 The liquid Plains, and raise the peaceful Deep.
 But when superior *Neptune* leaves his Bed,
 His Trident shakes, and shews his awful Head;
 The madding Winds are hush'd, the Tempests cease,
 And ev'ry rolling Surge resides in Peace.

And now the sacred Leaf a Landskip wears,
 Where, Heav'n serene, and Air unmov'd appears.
 The *Rose* and *Lily* paint the verdant Plains,
 And *Palm* and *Olive* shade the sylvan Scenes.

The

The peaceful *Thames* beneath his Banks abides,
 And soft, and still, the silver Surface glides.
 The *Zephyrs* fan the Fields, the whisp'ring Breeze
 With fragrant Breath remurmurs thro' the Trees.
 The warbling Birds applauding new-born Light,
 In wanton Measures wing their airy Flight.
 Above the Floods the finny Race repair,
 And bound aloft, and bask in upper Air;
 They gild their scaly Backs in *Phæbus*' Beams,
 And scorn to skim the Level of the Streams.
 Whole Nature wears a gay and joyous Face,
 And blooms and ripens with the Fruits of Peace.

No more the lab'ring Hind regrets his Toil,
 But chearfully manures the grateful Soil;
 Secure the Glebe a plenteous Crop will yield,
 And golden *Ceres* grace the waving Field.
 Th' advent'rous Man, who durst the Deep explore,
 Oppose the Winds, and tempt the shelly Shore,
 Beneath his Roof now tastes unbroken Rest,
 Enough with native Wealth and Plenty blest.

No more the forward Youth pursues Alarms,
 Nor leaves the sacred Arts for stubborn Arms.
 No more the Mothers from their Hopes are torn,
 Nor weeping Maids the promis'd Lover mourn.
 No more the Widows Shrieks, and Orphans Cries,
 Torment the patient Air, and pierce the Skies;
 But peaceful Joys the prosp'rous Times afford,
 And banish'd Virtue is again restor'd.
 And he whose Arms alone sustain'd the Toil,
 And propp'd the nodding Frame of *Britain's* Isle;
 By whose illustrious Deeds, her Leaders fir'd,
 Have Honours lost retriev'd, and new acquir'd,
 With equal Sway will Virtue's Laws maintain,
 And good, as great, in awful Peace shall reign;
 For his Example still the Rule shall give,
 And those it taught to conquer, teach to live.

Proceeding on, the Father still unfolds
 Succeeding Leaves; and brighter still beholds;

The latest seen the fairest seems to shine,
Yet sudden does to one more fair resign.

Th' Eternal paus'd——

Nor would *Britannia's* Fate beyond explore;
Enough he saw besides the coming Store.
Enough the Hero had already done,
And round the wide Extent of Glory run:
Nor further now the shining Path pursues,
But like the Sun the same bright Race renews.

And shall remorseless Fates on him have Pow'r!
Or *Time* unequally such Worth devour!

Then, wherefore shall the Brave for Fame contest?

Why is this Man distinguish'd from the Rest?

Whose soaring Genius now sublime aspires,
And deathless Fame the due Reward requires.

Approving Heav'n th' exalted Virtue views,
Nor can the Claim which it approves refuse.

The great Creator soon the Grant resolves,
And in his mighty Mind the Means revolves.
He thought; nor doubted once, again to chuse,
But spake the Word, and made th' immortal *Muse*.
Ne'er did his Pow'r produce so bright a Child,
On whose Creation infant Nature smil'd.

Perfect at first, a finish'd Form she wears,
And Youth perpetual in her Face appears.
Th' assembled Gods, who long expecting staid,
With new Delight gaze on the lovely Maid,
And think the wish'd-for World was well delay'd.
Nor did the Sire himself his Joy disguise,
But stedfast view'd, and fix'd, and fed his Eyes.
Intent a Space, at length he Silence broke,
And thus the God the heav'nly Fair bespoke.

“ To thee, *immortal Maid*, from this blest'd Hour,

“ O'er *Time* and *Fame*, I give unbounded Pow'r.

“ Thou from Oblivion shalt the Hero save;

“ Shalt raise, revive, immortalize the Brave.

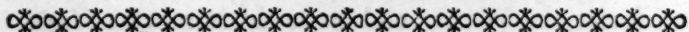
“ To thee, the *Dardan* Prince shall owe his Fame;

“ To thee, the *Cæsars* their eternal Name.

“ *Eliza,*

“ *Eliza*, sung by thee, with Fate shall strive,
 “ And long as *Time*, in sacred Verse survive.
 “ And yet, O *Muse*, remains the noblest Theme ;
 “ The first of Men, mature for endless Fame,
 “ Thy future Songs shall grace, and all thy Lays,
 “ Thenceforth, alone shall wait on *William’s* Praise.
 “ On his heroick Deeds thy Verse shall rise ;
 “ Thou shalt diffuse the Fires that he supplies.
 “ Thro’ him thy Songs shall more sublime aspire ;
 “ And he, thro’ them, shall deathless Fame acquire :
 “ Nor *Time*, nor *Fate* his Glory shall oppose,
 “ Or blast the Monuments the *Muse* bestows.”

This said ; no more remain'd. Th' *ethereal* Host
Again impatient crowd the crystal Coast.
The Father, now, within his spacious Hands,
Encompass'd all the mingled Mass of Seas and Lands ;
And having heav'd aloft the pond'rous Sphere,
He launch'd the World to float in ambient Air.



ON MRS. ARABELLA HUNT, SINGING.

I R R E G U L A R O D E.

I.

LET all be hush'd, each softest Motion cease,
Be ev'ry loud tumultuous Thought at Peace,
And ev'ry ruder Gasps of *Breath*
Be calm, as in the *Arms* of Death.
And thou most fickle, most uneasy Part,
Thou restless Wanderer, my Heart,
Be still ; gently, ah leave,
Thou busy, idle Thing, to heave.
Stir not a Pulse ; and let my *Blood*
That turbulent, unruly Flood,

Be

Be softly stay'd :
 Let me be all, but my Attention, dead.
 Go, rest, unnecessary Springs of Life,
 Leave your officious Toil and Strife ;
 For I would hear her Voice, and try
 If it be possible to die.

II.

Come all ye love-sick Maids and wounded Swains,
 And listen to her healing Strains.
 A wond'rous *Balm* between her Lips she wears,
 Of sov'reign Force to soften Cares ;
 And this through ev'ry Ear she can impart,
 (By tuneful *Breath* diffus'd) to ev'ry Heart.
 Swiftly the gentle Charmer flies,
 And to the tender Grief soft *Air* applies,
 Which, warbling mystick Sounds,
 Cements the bleeding Panter's Wounds.
 But ah ! beware of clam'rous Moan :
 Let no unpleasing Murmur, or harsh Groan,
 Your slighted Loves declare :
 Your very tend'rest moving Sighs forbear,
 For even they will be too boist'rous here.
 Hither let nought but sacred *Silence* come,
 And let all faucy Praise be dumb.

III.

And lo ! *Silence* himself is here ;
 Methinks I see the Midnight God appear.
 In all his downy Pomp array'd,
 Behold the rev'rend *Shade* :
 An ancient Sigh he sits upon,
 Whose Memory of Sound is long since gone,
 And purposely annihilated for his Throne :
 Beneath, two soft transparent Clouds do meet,
 In which he seems to sink his softer Feet.
 A melancholy Thought, condens'd to *Air*,
Stol'n from a Lover in Despair,
 Like a thin Mantle, serves to wrap
 In *fluid* Folds his *visionary Shape*.

266 POEMS ON SEVERAL OCCASIONS.

A Wreath of Darkneſs round his Head he wears,
Where curling Miſts ſupply the Want of Hairs :
While the ſtill Vapours, which from Poppies riſe,
Bedew his hoary Face, and lull his Eyes.

IV.

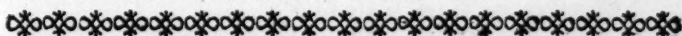
But hark ! the heav'nly Sphere turns round,
And *Silence* now is drown'd
In Ecſtaſy of Sound.
How on a ſudden the ſtill *Air* is charm'd,
As if all Harmony were juſt alarm'd !
And ev'ry Soul with Transport fill'd,
Alternately is thaw'd and chill'd.
See how the heav'nly Choir
Come flocking to admire,
And with what Speed and Care,
Descending *Angels* cull the thinnest *Air* !
Haſte then, come all th' immortal Throng,
And liſten to her Song ;
Leave your lov'd Manſions in the Sky,
And hither, quickly hither fly ;
Your Loſs of Heav'n, nor ſhall you need to fear,
While ſhe ſings, 'tis Heaven here.

V.

See how they crowd, ſee how the little Cherubs ſkip !
While others ſit around her Mouth, and ſip
Sweet Hallelujahs from her Lip.
Thoſe Lips, where in Surpriſe of *Blifs* they rove ;
For ne'er before did Angels taſte
So exquisite a Feaſt,
Of Muſick and of Love.
Prepare then, ye immortal Choir,
Each ſacred Minſtrel tune his Lyre,
And with her Voice in Chorus join ;
Her Voice, which next to yours is moſt divine.
Bleſs the glad Earth with heav'nly Lays,
And to that Pitch th' eternal *Accents* raiſe,
Which only *Breath* inſpir'd can reach,
To Notes, which only ſhe can learn, and you can teach :

POEMS ON SEVERAL OCCASIONS. 267

While we, charm'd with the lov'd Excess,
Are wrapt in sweet Forgetfulness
Of all, of all, but of the present Happiness :
Wishing for ever in that State to lie,
For ever to be dying so, yet never die.



P R I A M's
LAMENTATION AND PETITION
T O
A C H I L L E S,
FOR THE BODY OF HIS SON HECTOR.

Translated from the *Greek* of *Homer*, 'Ιλιάδ. ω.

Beginning at this Line,

Ὡς ἄρα φωνήσας ἀπέειπεν πρὸς μακρὸν Ὀλυμπον
Ἑρμείας.—

Argument introductory to this Translation.

Hector's Body (after he was slain) remain'd still in the Possession of Achilles; for which Priam made great Lamentation. Jupiter had Pity on him, and sent Iris to comfort him, and direct him after what Manner he should go to Achilles's Tent; and how he should there ransom the Body of his Son. Priam accordingly orders his Chariot to be got ready, and preparing rich Presents for Achilles, sets forward to the Grecian Camp, accompanied by nobody but his Herald Idæus. Mercury, at Jupiter's Command, meets him by the Way, in the Figure of a
M 2 young

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young Grecian, and, after bemoaning his Misfortunes, undertakes to drive his Chariot, unobserved, through the Guards, and to the Door of Achilles's Tent; which, having perform'd, he discovered himself a God, and giving him a short Instruction, how to move Achilles to Compassion, flew up to Heaven.

SO spake the God, and heav'nward took his Flight;
When Priam from his Chariot did alight;
Leaving *Idæus* there, alone he went
With solemn Pace into *Achilles'* Tent.

Heedless, he pass'd thro' various Rooms of State,
Until approaching where the Hero fate;
There at a Feast, the good old Priam found
Jove's Best-belov'd, with all his Chiefs around:
Two only were t' attend his Person plac'd,
Automedon and *Alcymus*; the rest

At greater Distance, greater State express'd.

Priam, unseen by these, his Way pursu'd,
And first of all was by *Achilles* view'd.
About his Knees his trembling Arms he cast,
And agonizing grasp'd and held 'em fast;
Then caught his Hands, and kiss'd and press'd 'em close,
Those Hands, th' inhuman Authors of his Woes;
Those Hands, whose unrelenting Force had cost
Much of his Blood (for many Sons he lost).

But, as a Wretch who has a Murder done,
And seeking Refuge, does from Justice run,
Ent'ring some House, in haste, where he's unknow'n,
Creates Amazement in the Lookers-on:
So did *Achilles* gaze, surpriz'd to see
The godlike Priam's royal Misery;
All on each other gaz'd, all in Surprise
And mute, yet seem'd to question with their Eyes,
'Till he at length the solemn Silence broke;
And thus the venerable Suppliant spoke.

" Divine *Achilles*, at your Feet behold
" A prostrate King, in Wretchedness grown old:

" Think

POEMS ON SEVERAL OCCASIONS. 263

" Think on your Father, and then look on me,
 " His hoary *Age* and helpless Person see ;
 " So furrow'd are his Cheeks, so white his Hairs,
 " Such, and so many his declining Years ;
 " Cou'd you imagine (but that cannot be)
 " Cou'd you imagine such, his Misery !
 " Yet it may come, when he shall be oppress'd,
 " And neighb'ring Princes lay his Country waste ;
 " Ev'n at this Time perhaps some pow'ful Foe,
 " Who will no Mercy, no Compassion show,
 " Ent'ring his Palace, sees him feebly fly,
 " And seek Protection, where no Help is nigh.
 " In vain, he may your fatal Absence mourn,
 " And wish in vain for your delay'd Return ;
 " Yet, that he hears you live, is some Relief ;
 " Some Hopes alleviate his Excess of Grief ;
 " It glads his Soul to think, he once may see
 " His much-lov'd Son ; would that were granted me !
 " But I, most wretched I ! of all bereft !
 " Of all my worthy Sons, how few are left !
 " Yet fifty goodly Youths I had to boast,
 " When first the *Greeks* invaded *Ilium's* Coast :
 " Nineteen, the joyful Issue of one Womb,
 " Are now, alas ! a mournful Tribute to one Tomb :
 " Merciless War this Devastation wrought,
 " And their strong Nerves to Dissolution brought.
 " Still one was left, in whom was all my Hope,
 " My Age's Comfort, and his Country's Prop ;
 " *Hector*, my Darling, and my *last Defence*,
 " Whose Life alone, their Deaths could recompense ;
 " And, to complete my Store of countless Woe,
 " Him you have slain——of him bereav'd me too !
 " For his Sake only, hither am I come ;
 " Rich Gifts I bring, and Wealth, an endless Sum ;
 " All to redeem that fatal Prize you won,
 " A worthless Ransom for so brave a Son.
 " Fear the just Gods, *Achilles* ; and on me
 " With Pity look, think you your Father see ;

270 POEMS ON SEVERAL OCCASIONS.

" Such as I am, he is ; alone in this,
 " I can no Equal have in Miseries ;
 " Of all Mankind, most wretched and forlorn,
 " Bow'd with such Weight, as never has been borne ;
 " Reduc'd to kneel and pray to you, from whom
 " The Spring and Source of all my Sorrows come ;
 " With Gifts, to court mine and my Country's *Bane*,
 " And kiss those Hands, which have my Children slain."
 He spake.——

Now, Sadness o'er *Achilles*' Face appears,
Priam he views, and for his Father fears ;
 That, and Compassion melt him into Tears.
 Then, gently with his Hand he put away
 Old *Priam*'s Face ; but he still prostrate lay,
 And there with Tears, and Sighs, afresh begun
 To mourn the Fall of his ill-fated Son.
 But Passion diff'rent Ways *Achilles* turns,
 Now, he *Patroclus*, now, his Father mourns :
 Thus both with Lamentations fill'd the Place,
 Till Sorrow seem'd to wear one common Face.

}

THE

T H E
L A M E N T A T I O N S
O F
HECUBA, ANDROMACHE, AND HELEN,
O V E R T H E
D E A D B O D Y O F H E C T O R.

Translated from the Greek of Homer, Ἰλιάδ. ω.

Beginning at this Line,

Ἦδὲ δὲ κροκόπεπλος ἐκίδνατο πᾶσαν ἐπ' αἶαν.

Connexion of this with the former Translation.

Priam, at last, moves Achilles to Compassion, and after having made him Presents of great Value, obtains the Body of his Son. Mercury awakens Priam early in the Morning, and advises him to haste away with the Body, lest Agamemnon should be informed of his being in the Camp: He himself helps to harness the Mules and Horses, and conveys him safely, and without Noise, Chariot and all, from among the Grecian Tents; then flies up to Heav'n, leaving Priam and Idæus to travel on with the Body toward Troy.

NOW did the Saffron Morn her Beams display,
Gilding the Face of universal Day;
When mourning *Priam* to the Town return'd;
Slowly his Chariot mov'd, as that had mourn'd;
The Mules, beneath the mangled Body go,
As bearing (now) unusual Weight of Woe.
To *Pergamus* high top *Cassandra* flies,
Thence, she afar the sad Procession spies:

272 POEMS ON SEVERAL OCCASIONS.

Her Father and *Idæus* first appear,
 Then *Hector's* Corpse extended on a Bier;
 At which, her boundless Grief loud Cries began,
 And, thus lamenting, thro' the Street she ran:
 "Hither, ye wretched *Trojans*, hither all!
 "Behold the godlike *Hector's* Funeral!
 "If e'er you went with Joy, to see him come
 "Adorn'd with Conquest and with Laurels home,
 "Assemble now, his ransom'd Body see,
 "What once was all your Joy, now all your Misery!"
 She spake, and strait the num'rous Crowd obey'd,
 Nor Man, nor Woman, in the City stay'd;
 Common Consent of Grief had made 'em one,
 With clam'rous Moan to *Scæa's* Gate they run,
 There the lov'd Body of their *Hector* meet,
 Which they, with loud and fresh Lamentings, greet.
 His Rev'rend Mother, and his tender Wife,
 Equal in Love; in Grief had equal Strife:
 In Sorrow they no Moderation knew,
 But wildly wailing, to the Chariot flew;
 There strove the rolling Wheels to hold, while each
 Attempted first his breathless Corpse to reach;
 Aloud they beat their *Breasts*, and tore their *Hair*,
 Rending around with Shrieks the suff'ring Air.
 Now had the Throng of People stopt the Way,
 Who would have there lamented all the Day;
 But *Priam* from his Chariot rose, and spake,
 "Trojans, enough; Truce with your Sorrows make;
 "Give Way to me, and yield the Chariot Room:
 "First let me bear my *Hector's* Body home,
 "Then mourn your fill." At this the Crowd gave
 Way,
 Yielding, like Waves of a divided Sea.
Idæus to the Palace drove, then laid
 With Care, the Body on a sumptuous Bed,
 And round about were skilful Singers plac'd,
 Who wept, and sigh'd, and in sad Notes express'd
 Their

Their Moan ; *all* in a *Chorus* did agree
 Of universal mournful *Harmony*,
 When first *Andromache* her Passion broke,
 And thus (close pressing his pale Cheeks) she spoke.

ANDROMACHE'S *Lamentation*.

O my lost Husband ! let me ever mourn
 Thy early Fate, and too-untimely Urn :
 In the full Pride of Youth thy Glories fade,
 And thou in Ashes must with them be laid.
 Why is my Heart thus miserably torn !
 Why am I thus distress'd ! why thus forlorn !
 Am I that wretched Thing, a *Widow* left ?
 Why do I live, who am of thee bereft !
 Yet I were blest, were I alone undone ;
 Alas, my Child ! where can an Infant run ?
 Unhappy Orphan ! thou in Woes art nurs'd ;
 Why were you born ?—I am with Blessings curs'd !
 For long ere thou shalt be to Manhood grown,
 Wide Desolation will lay waste this Town :
 Who is there now that can Protection give,
 Since He, who was her Strength, no more doth live ?
 Who of her Rev'rend Matrons will have Care ?
 Who save her Children from the Rage of War ?
 For *He* to *all* Father and Husband was,
 And all are *Orphans* now, and *Widows* by his Loss.
 Soon will the *Grecians*, now, insulting come,
 And bear us Captives to their distant Home ;
 I, with my Child, must the same Fortune share,
 And all alike, be Pris'ners of the War ;
 'Mongst base-born Wretches he his Lot must have,
 And be to some inhuman Lord a Slave.
 Else some avenging *Greek*, with Fury fill'd,
 Or for an only Son, or Father kill'd
 By *Hector's* Hand, on him will vent his Rage,
 And with his Blood his thirsty Grief assuage ;

274 POEMS ON SEVERAL OCCASIONS.

For many fell by his relentless Hand,
 Biting that Ground, with which their Blood was stain'd.
 Fierce was thy Father (O my Child) in War,
 And never did his Foe in Battle spare ;
 Thence come these Suff'rings, which so much have cost,
 Much Woe to all, but sure to me the most.
 I saw him not, when in the Pangs of Death,
 Nor did my Lips receive his latest Breath ;
 Why held he not to me his dying Hand ?
 And why receiv'd not I his last Command ?
 Something he would have said had I been there,
 Which I should still in sad Remembrance bear ;
 For I could never, never Words forget,
 Which Night and Day I should with Tears repeat.
 She spake, and wept afresh, when all around
 A general Sigh diffus'd a mournful Sound.
 Then, *Hecuba*, who long had been oppress'd
 With boiling Passions in her aged Breast,
 Mingling her Words with Sighs and Tears, begun
 A Lamentation for her darling Son.

HECUBA'S Lamentation.

Hector, my Joy, and to my Soul more dear
 Than all my other num'rous Issue were ;
 O my last Comfort, and my best belov'd !
 Thou, at whose Fall, ev'n *Jove* himself was mov'd,
 And sent a God his dread Commands to bear,
 So far thou wert high Heav'n's peculiar Care !
 From fierce *Achilles'* Chains thy Corpse was freed ;
 So kind a Fate was for none else decreed :
 My other Sons, made Pris'ners by his Hands,
 Were sold like Slaves, and shipt to foreign Lands.
 Thou too wert sentenc'd by his barb'rous Doom,
 And dragg'd, when dead, about *Patroclus'* Tomb,
 His lov'd *Patroclus*, whom thy Hands had slain :
 And yet that Cruelty was us'd in vain,
 Since all could not restore his Life again.

}
 Now

POEMS ON SEVERAL OCCASIONS. 275

Now fresh and glowing, even in Death thou art,
And fair as he who fell by *Phœbus'* Dart.

Here weeping *Hecuba* her Passion stay'd,
And universal Moan again was made;
When *Helen's* Lamentation hers supply'd,
And thus, aloud, that fatal *Beauty* cry'd.

HELEN'S Lamentation.

O *Hector*, thou wert rooted in my Heart,
No *Brother* there had half so large a Part!
Not less than twenty Years are now pass'd o'er,
Since first I landed on the *Trojan* Shore;
Since I with godlike *Paris* fled from Home;
(Would I had dy'd before that Day had come!)
In all which Time (so gentle was thy Mind)
I ne'er could charge thee with a Deed unkind;
Not one untender Word, or Look of Scorn,
Which I too often have from others borne.
But you from their Reproach still set me free,
And kindly have reprov'd their Cruelty;
If by my Sisters, or the Queen revil'd,
(For the good King, like you, was ever mild)
Your Kindness still has all my Grief beguil'd.
Ever in Tears let me your Loss bemoan,
Who had no Friend alive, but you alone:
All will reproach me now where'er I pass,
And fly with Horror from my hated Face.
This said, she wept, and the vast Throng was mov'd,
And with a gen'ral Sigh her Grief approv'd.
When *Priam* (who had heard the mourning Crowd)
Rose from his Seat, and thus he spake aloud.

" Cease your Lamentings, *Trojans*, for a While,
" And fell down Trees to build a Fun'ral Pile;
" Fear not an Ambush by the *Grecians* laid,
" For with *Achilles* twelve Days Truce I made."

He spake, and all obey'd as with one Mind,
Chariots were brought, and Mules and Oxen join'd;

276 POEMS ON SEVERAL OCCASIONS.

Forth from the City all the People went,
 And nine Days Space was in that Labour spent;
 The Tenth, a most stupendous *Pile* they made,
 And on the Top the manly *Hector* laid,
 Then gave it Fire; while all, with weeping Eyes,
 Beheld the rolling Flames and Smoke arise.
 All Night they wept, and all the Night it burn'd;
 But when the rosy Morn with Day return'd,
 About the *Pile* the thronging People came,
 And with black Wine quench'd the remaining Flame.
 His *Brothers* then, and Friends search'd ev'ry where,
 And gath'ring up his snowy Bones with Care,
 Wept o'er 'em; when an Urn of Gold was brought,
 Wrapt in soft purple *Palls*, and richly wrought,
 In which the sacred Ashes were interr'd,
 Then o'er his Grave a *Monument* they rear'd. [Spies,
 Mean time, strong Guards were plac'd, and careful
 To watch the *Grecians*, and prevent Surprize.
 The Work once ended, all the vast Resort
 Of mourning People went to *Priam's* Court;
 There they refresh'd their weary Limbs with Rest,
 Ending the Fun'ral with a solemn Feast.



PARAPHRASE UPON HORACE,

O D E. XIX. L I B. I.

Mater sæva Cupidinum, &c.

I.

THE Tyrant Queen of soft Desires,
 With the resistless Aid of sprightly Wine
 And wanton Ease, conspires
 To make my Heart its Peace resign,
 And readmit Love's long-rejected Fires.

For

POEMS ON SEVERAL OCCASIONS. 277

For beauteous *Glycera* I burn,
The Flames so long repell'd with double Force return.
Matchless her Face appears, and shines more bright
Than polish'd Marble when reflecting Light :

Her very Coynefs warms ;
And with a grateful Sullenness she charms :
Each Look darts forth a thousand Rays,
Whose Lustre an unwary Sight betrays,
My Eye-balls swim, and I grow giddy while I gaze.

II.

She comes ! she comes ! she rushes in my Veins !
At once all *Venus* enters, and at large she reigns !
Cyprus no more with her Abode is blest,
I am her Palace, and her Throne my Breast.

Of savage *Scythian Arms* no more I write,
Or *Parthian Archers*, who in Flying fight,
And make rough War their Sport ;

Such idle Themes no more can move,
Nor any Thing but what's of high Import :

And what's of high Import, but Love ?
Vervain and Gums, and the green Turf prepare ;
With Wine of two Years old your Cups be fill'd :

After our Sacrifice and Pray'r,
The Goddess may incline her Heart to yield.

STANZAS

S T A N Z A S
IN IMITATION OF HORACE,
LIB. II. ODE XIV.

*Eheu Fugaces, Posthume, Posthume,
Labuntur Anni, &c.*

I.

AH! no, 'tis all in vain, believe me 'tis,
This pious Artifice.
Not all these Pray'rs and Alms can buy
One Moment tow'rd *Eternity*.
Eternity! that boundless Race,
Which *Time* himself can never run :
(Swift, as he flies, with an unweary'd Pace)
Which, when ten thousand, thousand Years are done,
Is still the same, and still to be begun.
Fix'd are those Limits, which prescribe
A short Extent to the most lasting Breath ;
And tho' thou cou'dst for Sacrifice lay down
Millions of other Lives to save thy own,
'Twere fruitless all ; not all would bribe
One supernumerary Gasp from Death.

II.

In vain's thy inexhausted Store
Of Wealth, in vain thy Pow'r ;
Thy Honours, Titles, all must fail,
Where Piety itself can nought avail.
The Rich, the Great, the Innocent and Just,
Must all be huddled to the Grave,
With the most vile and ignominious Slave,
And undistinguish'd lie in Dust.
In vain the Fearful flies Alarms,
In vain he is secure from Wounds of Arms,

In

In vain avoids the faithless Seas,
 And is confin'd to Home and Ease,
 Bounding his Knowledge, to extend his Days:
 In vain are all those *Arts* we try,
 All our Evasions, and Regret to die :
 From the Contagion of Mortality,
 No Clime is pure, no Air is free :
 And no Retreat
 Is so obscure, as to be hid from Fate.

III.

Thou must, alas ! thou must, my Friend ;
 ('The very Hour thou now dost spend
 In studying to avoid, brings on thy End)
 Thou must forego the dearest Joys of Life ;
 Leave the warm Bosom of thy tender Wife,
 And all the much-lov'd Offspring of her Womb,
 To moulder in the cold Embraces of a Tomb.
 All must be left, and all be lost ;
 Thy House, whose stately Structure so much cost,
 Shall not afford
 Room for the stinking Carcase of its Lord.
 Of all thy pleasant Gardens, Grots and Bow'rs,
 Thy costly Fruits, thy far-fetch'd Plants and Flow'rs,
 Nought shalt thou save ;
 Or but a Sprig of Rosemary shalt have,
 To wither with thee in the Grave :
 The rest shall live and flourish, to upbraid
 Their transitory Master dead.

IV.

Then shall thy long-expecting Heir
 A joyful Mourning wear :
 And riot in the Waste of that Estate
 Which thou hast taken so much Pains to get.
 All thy hid Stores he shall unfold,
 And set at large thy captive Gold.
 That precious Wine condemn'd by thee,
 To Vaults and Prisons, shall again be free :

Bury'd

280 POEMS ON SEVERAL OCCASIONS.

Bury'd alive tho' now it lies,
 Again shall rise,
 Again its sparkling Surface show,
 And free as Element profusely flow.
 With such high Food he shall set forth his Feasts,
 That Cardinals shall wish to be his Guests;
 And pamper'd Prelates see
 Themselves outdone in *Luxury*.



IN IMITATION OF HORACE,

O D E IX. L I B. I.

Vides ut alta, &c.

I.

BLESS me, 'tis cold! how chill the *Air*!
 How naked does the World appear!
 But see (big with the Offspring of the North)
 The teeming Clouds bring forth:
 A Show'r of soft and fleecy Rain
 Falls, to new-clothe the Earth again.
 Behold the Mountain-Tops around,
 As if with Fur of Ermins crown'd:
 And lo! how by Degrees
 The universal Mantle hides the Trees,
 In hoary Flakes, which downward fly,
 As if it were the *Autumn* of the Sky:
 Trembling, the Groves sustain the Weight, and bow
 Like aged Limbs, which feebly go
 Beneath a venerable Head of Snow.

II.

Diffusive Cold does the whole Earth invade,
 Like a Disease, through all its Veins 'tis spread,
 And each late living Stream is numb'd and dead.

Let's

POEMS ON SEVERAL OCCASIONS. 281

Let's melt the frozen Hours, make warm the Air;
 Let chearful Fires *Sol's* feeble Beams repair;
 Fill the large Bowl with sparkling Wine;
 Let's drink, 'till our own Faces shine,
 'Till we like Suns appear,
 To light and warm the Hemisphere.
 Wine can dispense to all both Light and Heat,
 They are with Wine incorporate:
 That pow'rful Juice, with which no Cold dares mix,
 Which still is fluid, and no Frost can fix;
 Let that but in Abundance flow,
 And let it storm and thunder, hail and snow,
 'Tis Heav'n's Concern; and let it be
 The Care of Heav'n still for me: [Seas,
 Those Winds, which rend the Oaks and plow the
 Great *Jove* can, if he please,
 With one commanding Nod appease.

III.

Seek not to know To-morrow's Doom;
 That is not ours, which is to come.
 The present Moment's all our Store:
 The next, should Heav'n allow,
 Then this will be no more:
 So all our Life is but one Instant *Now*.
 Look on each Day you've past
 To be a mighty Treasure won:
 And lay each Moment out in Haste;
 We're sure to live too fast,
 And cannot live too soon.
 Youth doth a thousand Pleasures bring,
 Which from decrepid Age will fly;
 The Flow'rs that flourish in the Spring,
 In Winter's cold Embraces die.

IV.

Now Love, that everlasting *Boy*, invites
 To revel while you may, in soft Delights:
 Now the kind Nymph yields all her Charms,
 Nor yields in vain to youthful Arms.

Slowly

282 POEMS ON SEVERAL OCCASIONS.

Slowly she promises at Night to meet,
But eagerly prevents the Hour with swifter Feet.
To gloomy Groves and Shades obscure she flies,
There veils the bright Confession of her Eyes.

Unwillingly she stays,
Would more unwillingly depart,
And in soft Sighs conveys
The Whispers of her Heart.

Still she invites and still denies,
And vows she'll leave you if y' are rude ;
Then from her Ravisher she flies,

But flies to be pursu'd :
If from his Sight she does herself convey,
With a feign'd Laugh she will herself betray,
And cunningly instruct him in the Way.



S O N G.

R.

I Look'd, and I sigh'd, and I wish'd I cou'd speak,
And very fain would have been at her ;
But when I strove most my great Passion to break,
Still then I said least of the Matter.

II.

I swore to myself, and resolv'd I would try
Some Way my poor Heart to recover ;
But that was all vain, for I sooner cou'd die,
Than live with forbearing to love her.

III.

Dear *Calia* be kind then ; and since your own Eyes
By Looks can command Adoration,
Give mine Leave to talk too, and do not despise
Those Oglings that tell you my Passion.

IV.

IV.

[*Speak,*

We'll look, and we'll love, and tho' neither should
The Pleasure we'll still be pursuing;
And so, without Words, I don't doubt we may make
A very good End of this Wooing.

THE RECONCILIATION,

RECITATIVE.

FAIR *Cælia* Love pretended,
And nam'd the myrtle Bow'r,
Where *Damon* long attended
Beyond the promis'd Hour.
At length impatient growing
Of anxious Expectation,
His Heart with Rage o'erflowing,
He vented thus his Passion.

O D E.

*To all the Sex deceitful,
A long and last Adieu;
Since Women prove ungrateful
As oft as Men prove true.
The Pains they cause are many,
And long and hard to bear,
The Joys they give (if any)
Few, short, and unsincere.*

RECITATIVE.

But *Cælia* now repenting
Her Breach of Assignment,
Arriv'd with Eyes consenting,
And sparkling Inclination.
Like *Citherea* smiling,
She blush'd, and laid his Passion;
The Shepherd ceas'd reviling,
And sung this Recantation.

PALINODE,

PALINODE.

*How engaging, how endearing,
 Is a Lover's Pain and Care!
 And what Joy the Nymph's appearing,
 After Absence or Despair!
 Women wise increase Desiring,
 By contriving kind Delays;
 And advancing, or retiring,
 All they mean is more to please.*

A B S E N C E.

ALAS! what Pains, what racking Thoughts he
 proves,
 Who lives remov'd from her he dearest loves!
 In cruel Absence doom'd past Joys to mourn,
 And think on Hours that will no more return!
 Oh! let me ne'er the Pangs of Absence try,
 Save me from Absence, Love, or let me die.

S O N G.

FALSE though she be to me and Love,
 I'll ne'er pursue Revenge;
 For still the Charmer I approve,
 Tho' I deplore her Change.

In Hours of Bliss we oft have met,
 They could not always last;
 And though the present I regret,
 I'm grateful for the past.

S O N G

SONG IN DIALOGUE,
FOR TWO WOMEN.

I.

I Love, and am belov'd again,
Stephen no more shall sigh in vain;
I've try'd his Faith, and found him true,
And all my Coyness bid adieu.

2.

I love, and am belov'd again,
Yet still my *Thyrfis* shall complain;
I'm sure he's mine, while I refuse him,
But when I yield, I fear to lose him.

1. Men will grow faint with tedious Fasting :

2. And both will tire with often Tasting,

When they find the Bliss not lasting.

1. Love is complete in kind possessing.

2 Ah no ! ah no ! that ends the Blessing.

CHORUS of both.

*Then let us beware how far we consent,
Too soon when we yield, too late we repent ;*

'Tis Ignorance makes Men admire :

And granting Desire,

We feed not the Fire,

But make it more quickly expire.



S O N G.

I.

TELL me no more I am deceiv'd ;
That *Cloe's* false and common :
I always knew (at least believ'd)
She was a very Woman ;
As such, I lik'd, as such, carest'd,
She still was constant when possess'd,
She could do more for no Man.

II.

II.

But oh! her Thoughts on others ran,
 And, that, you think a hard Thing;
 Perhaps, she fancy'd you the Man,
 And what care I one Farthing?
 You think she's false, I'm sure she's kind;
 I take her Body, you her Mind,
 Who has the better Bargain?



T H E P E T I T I O N.

GRANT me, gentle Love, said I,
 One dear Blessing ere I die;
 Long I've borne Excess of Pain,
 Let me now some Bliss obtain.

Thus to almighty Love I cry'd,
 When angry, thus the God reply'd.
 Blessings greater none can have,
 Art thou not *Amynta's* Slave?
 Cease fond Mortal, to implore,
 For Love, Love himself's no more.



S O N G.

I.

CRUEL *Amynta*, can you see
 A Heart thus torn, which you betray'd?
 Love of himself ne'er vanquish'd me,
 But through your Eyes the Conquest made.

II.

In Ambush there the Traitor lay,
 Where I was led by faithless Smiles:
 No Wretches are so lost as they,
 Whom much Security beguiles.

S O N G.

S O N G.

I.

SEE, fee, she wakes, *Sabina* wakes!
 And now the Sun begins to rise;
 Less glorious is the Morn that breaks
 From his bright Beams, than her fair Eyes,

II.

With Light united, Day they give,
 But different Fates ere Night fulfil:
 How many by his Warmth will live!
 How many will her Coldness kill!



*Occasioned by a LADY's having writ VERSES in Com-
 mendation of a POEM which was written in Praise
 of another LADY.*

HARD is the Task, and boldth' advent'rous Flight,
 Of him, who dares in Praise of Beauty write;
 For when to that high Theme our Thoughts ascend,
 'Tis to detract, too poorly to commend.
 And he, who praising Beauty, does no Wrong,
 May boast to be successful in his Song:
 But when the Fair themselves approve his Lays,
 And one accepts, and one vouchsafes to praise,
 His wide Ambition knows no farther Bound,
 Nor can his Muse with brighter Fame be crown'd.



E P I G R A M.

*Written after the Decease of Mrs. ARABELLA HUNT,
 under her Picture drawn playing on a Lute.*

WERE there on Earth another Voice like thine,
 Another Hand so blest with Skill divine!
 The late afflicted World some Hopes might have,
 And Harmony retrieve thee from the Grave.

S O N G.

238 POEMS ON SEVERAL OCCASIONS.

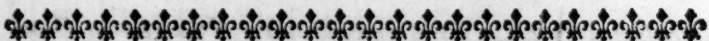
S O N G.

I.

PIOUS *Selinda* goes to Pray'rs,
If I but ask the Favour;
And yet the tender Fool's in Tears,
When she believes I'll leave her.

II.

Wou'd I were free from this Restraint,
Or else had Hopes to win her;
Wou'd she cou'd make of me a Saint,
Or I of her a Sinner.



A

H Y M N T O H A R M O N Y,
IN H O N O U R O F
S T. C E C I L I A's D A Y, M D C C I.

Set to Musick by Mr. J O H N E C C L E S.

I.

O *Harmony*, to thee we sing,
To thee the grateful Tribute bring
Of sacred Verse, and sweet resounding Lays;
Thy Aid invoking while thy Pow'r we praise.

All Hail to thee

All-pow'rful *Harmony*!

Wise Nature owns thy undisputed Sway,
Her wond'rous Works resigning to thy Care:
The planetary Orbs thy Rule obey,
And tuneful roll, unerring in their Way,
Thy Voice informing each melodious Sphere.

C H O.

C H O R U S.

*All Hail to thee
All-pow'rful Harmony!*

II.

Thy Voice, O *Harmony*, with awful Sound
Could penetrate th' Abyſs profound,
Explore the Realms of ancient Night,
And ſearch the living Source of unborn Light.
Confuſion heard thy Voice and fled,
And *Chaos* deeper plung'd his vanquiſh'd Head.
Then didſt thou, *Harmony*, give Birth
To this fair Form of Heav'n and Earth;
Then all thoſe ſhining Worlds above
In myſtick Dance began to move
Around the radiant Sphere of central Fire,
A never ceaſing, never ſilent Choir.

C H O R U S.

*Confuſion heard thy Voice and fled,
And Chaos deeper plung'd his vanquiſh'd Head.*

III.

Thou only, Goddeſs, firſt cou'dſt tell
The mighty Charms in Numbers found;
And didſt to heav'nly Minds reveal
The ſecret Force of tuneful Sound.
When firſt *Cyllenius* form'd the Lyre,
Thou didſt the God inſpire;
When firſt the vocal Shell he ſtrung,
To which the Muſes ſung: [play'd,
Then firſt the Muſes ſung; melodious Strains *Apollo*
And Muſick firſt began by thy auſpicious Aid.
Hark, hark, again *Urania* ſings!
Again *Apollo* ſtrikes the trembling Strings!
And ſee, the liſt'ning Deities around
Attend inſatiate, and devour the Sound.

C H O R U S.

*Hark, hark, again Urania ſings!
Again Apollo ſtrikes the trembling Strings!*

290 POEMS ON SEVERAL OCCASIONS.

*And see, the list'ning Deities around
Attend insatiate, and devour the Sound.*

IV.

Descend *Urania*, heav'nly Fair!
To the Relief of this afflicted World repair;
See how with various Woes oppress'd,
The wretched Race of Men is worn;
Consum'd with Cares, with Doubts distress'd,
Or by conflicting Passions torn.
Reason in vain employs her Aid,
The furious Will on Fancy waits;
While Reason still by Hopes or Fears betray'd,
Too late advances, or too soon retreats.
Musick alone with sudden Charms can bind
The wand'ring Sense, and calm the troubled Mind.

C H O R U S.

*Musick alone with sudden Charms can bind
The wand'ring Sense, and calm the troubled Mind.*

V.

Begin the pow'rful Song, ye sacred Nine,
Your Instruments and Voices join;
Harmony, Peace, and sweet Desire,
In ev'ry Breast inspire.
Revive the melancholy drooping Heart,
And soft Repose to restless Thoughts impart.
Appease the wrathful Mind,
To dire Revenge and Death inclin'd:
With balmy Sounds his boiling Blood assuage,
And melt to mild Remorse his burning Rage.
'Tis done; and now tumultuous Passions cease;
And all is hush'd, and all is Peace.
The weary World with welcome Ease is blest,
By Musick lull'd to pleasing Rest.

C H O R U S.

*'Tis done; and now tumultuous Passions cease;
And all is hush'd, and all is Peace.
The weary World with welcome Ease is blest,
By Musick lull'd to pleasing Rest.*

VI.

Ah, sweet Repose, too soon expiring !
 Ah, foolish Man, new Toils requiring !
 Curs'd Ambition, Strife pursuing !
 Wakes the World to War and Ruin.
 See, see, the Battle is prepar'd !
 Behold, the Hero comes !

Loud Trumpets with shrill Fifes are heard ;
 And hoarse resounding Drums.
 War, with discordant Notes and jarring Noise,
 The Harmony of Peace destroys.

C H O R U S.

*War, with discordant Notes and jarring Noise,
 The Harmony of Peace destroys.*

VII.

See the forsaken Fair, with streaming Eyes
 Her parting Lover mourn ;
 She weeps, she sighs, despairs and dies,
 And watchful wastes the lonely livelong Nights,
 Bewailing past Delights
 That may no more, no never more return.

O sooth her Cares
 With softest, sweetest Airs,
 'Till Victory and Peace restore
 Her faithful Lover to her tender Breast,
 Within her folding Arms to rest,
 Thence never to be parted more,
 No never to be parted more.

C H O R U S.

*Let Victory and Peace restore
 Her faithful Lover to her tender Breast,
 Within her folding Arms to rest,
 Thence never to be parted more,
 No never to be parted more.*

VIII.

Enough, *Urania*, heav'nly Fair !
 Now to thy native Skies repair,
 And rule again the starry Sphere ;

292 POEMS ON SEVERAL OCCASIONS.

Cecilia comes, with holy Rapture fill'd,
 To ease the World of Care,
Cecilia, more than all the Muses skill'd!
Phœbus himself to her must yield,
 And at her Feet lay down
 His golden Harp and Laurel Crown.
 The soft entervate Lyre is drown'd
 In the deep Organ's more majestic Sound.
 In Peals the swelling Notes ascend the Skies;
 Perpetual Breath the swelling Notes supplies,
 And lasting as her Name,
 Who form'd the tuneful Frame,
 Th' immortal Musick never dies.
 Grand CHORUS.

Cecilia, more than all the Muses skill'd,
Phœbus himself to her must yield,
 And at her Feet lay down
 His golden Harp and Laurel Crown.
 The soft enervate Lyre is drown'd
 In the deep Organ's more majestic Sound.
 In Peals the swelling Notes ascend the Skies;
 Perpetual Breath the swelling Notes supplies,
 And lasting as her Name,
 Who form'd the tuneful Frame,
 Th' immortal Musick never dies.



V E R S E S

To the MEMORY of

GRACE LADY GETHIN,

Occasioned by reading her Book, intitled

RELIQUIÆ GETHINIANÆ.

AFTER a painful Life in Study spent,
 The Learn'd themselves their Ignorance lament;
 And aged Men, whose Lives exceed the Space
 Which seems the Bound prescrib'd to mortal Race,
 With

With hoary Heads, their short Experience grieve,
 As doom'd to die before they've learn'd to live.
 So hard it is true Knowledge to attain,
 So frail is Life, and fruitless human Pain!
 Whoe'er on this reflects, and then beholds,
 With strict Attention, what this Book unfolds,
 With Admiration struck, shall question who
 So very long could live, so much to know?
 For so complete the finish'd Piece appears,
 That Learning seems combin'd with Length of Years;
 And both improv'd by purest Wit, to reach
 At all that Study, or that Time can teach.
 But to what Height must his Amazement rise!
 When having read the Work, he turns his Eyes
 Again to view the foremost op'ning Page,
 And there the Beauty, Sex, and tender Age
 Of her beholds, in whose pure Mind arose
 Th' ætherial Source from whence this Current flows!
 When Progidies appear, our Reason fails,
 And Superstition o'er Philosophy prevails.
 Some heav'nly Minister we strait conclude,
 Some Angel-mind with female Form endu'd,
 To make a short Abode on Earth, was sent,
 (Where no Perfection can be permanent)
 And having left her bright Example here,
 Was quick recall'd, and bid to disappear.
 Whether around the Throne, eternal Hymns
 She sings, amid the Choir of Seraphims;
 Or some refulgent Star informs, and guides,
 Where she, the blest Intelligence, presides;
 Is not for us to know who here remain;
 For 'twere as impious to enquire, as vain:
 And all we ought, or can, in this dark State,
 Is, what we have admir'd, to imitate.

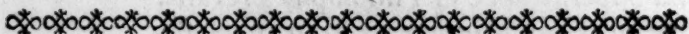
E P I T A P H

Upon ROBERT HUNTINGTON, of Stanton Harcourt,
Esq. and ROBERT his Son.

THIS peaceful Tomb does now contain
Father and Son, together laid ;
Whose living Virtues shall remain,
When they, and this, are quite decay'd.

What Man shou'd be, to Ripeness grown,
And finish'd Worth shou'd do, or shun,
At full was in the Father shown ;
What Youth cou'd promise, in the Son.

But Death obdurate, both destroy'd
The perfect Fruit, and op'ning Bud :
First seiz'd those Sweets we had enjoy'd,
Then robb'd us of the coming Good.



To Mr. D R Y D E N.

On his Translation of P E R S I U S.

AS when of old heroick Story tells
Of Knights imprison'd long by magic Spells,
'Till future Time the destin'd Hero send,
By whom, the dire Enchantment is to end :
Such seems this Work, and so reserv'd for thee,
Thou great Revealer of dark Poesy.

Those fullen Clouds, which have, for Ages past,
O'er *Persius*' too-long suff'ring Muse been cast,
Disperse, and fly before thy sacred Pen,
And, in their room, bright Tracks of Light are seen.
Sure *Phæbus*' self thy swelling Breast inspires,
The God of Musick, and poetick Fires :

Else

Else, whence proceeds this great Surprise of Light!
How dawns this Day, forth from the Womb of Night!

Our Wonder now does our past Folly show,
Vainly contemning what we did not know :

So, Unbelievers impiously despise
The sacred Oracles, in Mysteries.

Persius, before, in small Esteem was had,

Unless, what to Antiquity is paid ;

But like Apocrypha, with Scruple read,
(So far, our Ignorance our Faith misled)

'Till you, *Apollo's* darling Priest, thought fit
To place it in the Poet's sacred Writ.

As Coin, which bears some awful Monarch's Face,
For more than its intrinsic Worth will pass ;

So your bright Image, which we here behold,
Adds Worth to Worth, and dignifies the Gold.

To you, we all this following Treasure owe,
This *Hippocrone*, which from a Rock did flow.

Old *stoick* Virtue, clad in rugged Lines,
Polish'd by you, in modern Brilliant shines ;

And as before, for *Persius*, our Esteem

To this Antiquity was paid, not him :

So now, whatever Praise from us is due,

Belongs not to old *Persius*, but the new.

For still obscure, to us no Light he gives ;

Dead in himself, in you alone he lives.

So stubborn Flints their inward Heat conceal,

'Till Art and Force th' unwilling Sparks reveal ;

But thro' your Skill, from those small Seeds of Fire,

Bright Flames arise, which never can expire.

THE ELEVENTH
SATIRE OF JUVENAL.



THE ARGUMENT.

The Design of this Satire is to expose and reprehend all Manner of Intemperance and Debauchery; but more particularly that exorbitant Luxury used by the Romans in their Feasting. The Poet draws the Occasion from an Invitation, which he here makes to his Friend to dine with him; very artfully preparing him with what he was to expect from his Treat, by beginning the Satire with a particular Inveective against the Vanity and Folly of some Persons, who having but mean Fortunes in the World, attempted to live up to the Height of Men of great Estates and Quality. He shews us the miserable End of such Spendthrifts and Gluttons, with the Manner and Courses which they took to bring themselves to it; advising Men to live within Bounds, and to proportion their Inclinations to the Extent of their Fortune. He gives his Friend a Bill of Fare of the Entertainment he has provided for him; and from thence he takes Occasion to reflect upon the Temperance and Frugality of the greatest Men in former Ages: To which he opposes the Riot and Intemperance of the present; attributing to the latter a visible Remissness in the Care of Heaven over the Roman State. He instances some lowd practices at Feasts, and, by the bye, touches the Nobility with making Vice and Debauchery consist with their principal Pleasures. He concludes with a repeated Invitation to his Friend; advising him (in one particular

ticular somewhat freely) to a Neglect of all Cares and Disquiets for the present, and a moderate Use of Pleasures for the future.

IF noble (1) *Atticus* make splendid Feasts,
And with expensive Food indulge his Guests;
His Wealth and Quality support the Treat:
Nor is it *Luxury* in him, but *State*.

But when poor (2) *Rutilus* spends all he's worth,
In Hopes of setting one good Dinner forth;
'Tis downright Madness: For what greater *Fests*,
Than *begging Gluttons*, or than *Beggars Feasts*?

But *Rutilus* is now notorious grown,
And proves the common Theme of all the Town.

A Man, in his full Tide of youthful Blood,
Able for Arms, and for his Country's Good;
Urg'd (3) by no Pow'r, restrain'd by no Advice,
But following his own inglorious Choice:

'Mongst common *Fencers* practises the Trade,
That End debasing for which *Arms* were made;
Arms which to Man ne'er-dying Fame afford,
But his *Disgrace* is owing to his *Sword*.

Many there are of the same (4) wretched Kind,
Whom their despairing Creditors may find
Lurking in Shambles; where with borrow'd Coin
They buy choice Meats, and in cheap Plenty dine;
Such, whose sole Bliss is Eating; who can give
But that one brutal Reason why they live.

And yet what's more ridiculous: Of these,
The poorest Wretch is still most hard to please;
And he whose thin transparent Rags declare
How much his tatter'd Fortune wants Repair,
Wou'd ransack ev'ry *Element* for Choice
Of ev'ry Fish and Fowl at any Price;
If brought from far, it very dear has cost,
It has a Flavour then, which pleases most,
And he devours it with a greater Gust.

298 POEMS ON SEVERAL OCCASIONS.

In Riot thus, while Money lasts, he lives,
 And that exhausted, still new Pledges gives ;
 Till forc'd of mere Necessity to eat,
 He comes to pawn his Dish to buy his Meat.
 Nothing of Silver, or of Gold he spares,
 Not what his Mother's sacred Image bears ;
 The broken (5) Relick he with Speed devours,
 As he wou'd all the Rest of's Ancestors,
 If wrought in Gold, or if expos'd to Sale,
 They'd pay the Price of one *luxurious Meal*.
 Thus certain Ruin treads upon his Heels,
 The Stings of Hunger, soon, and Want he feels ;
 And thus is he reduc'd at length, to serve
 Fencers, for miserable Scraps, or starve.

Imagine now, you see a plenteous Feast :
 The Question is, at whose Expence 'tis dress'd.
 In great (6) *Ventidius* we the *Bounty* prize ;
 In *Rutilus* the *Vanity* despise.
 Strange Ignorance ! That the same Man, who knows
 How far yond' Mount above this Mole-hill shows,
 Shou'd not perceive a Difference as great,
 Between small Incomes and a vast Estate !
 From Heav'n to Mortals sure that Rule was sent,
 Of *Know thyself*, and by some God was meant
 To be our never-erring *Pilot* here,
 Through all the various Courses which we steer.
Thersites, (7) tho' the most presumptuous *Greek*,
 Yet durst not for *Achilles'* Armour speak ;
 When scarce (8) *Ulysses* had a good Pretence,
 With all th' Advantage of his *Eloquence*.
 Whoe'er attempts weak Causes to support,
 Ought to be very sure he's able for't ;
 And not mistake strong Lungs and Impudence,
 For Harmony of Words and Force of Sense :
Fools only make Attempts beyond their Skill ;
A wise Man's Pow'r's the Limit of his Will.
 If Fortune has a Niggard been to thee,
 Devote thyself to Thrift, not *Luxury* ;

And

And wisely make that Kind of Food thy Choice,
 To which Necessity confines thy Price.
 Well may they fear some miserable End,
 Whom Gluttony and Want at once attend;
 Whose large voracious Throats have swallow'd *All*,
 Both Land and Stock, Int'rest and Principal:
 Well may they fear, at length, vile (9) *Pollio's* Fate,
 Who sold his very Ring to purchase Meat;
 And tho' a *Knight*, 'mongst common Slaves now stands,
 Begging an Alms, with undistinguish'd Hands.
 Sure sudden Death to such shou'd welcome be,
 On whom each added Year heaps Misery,
 Scorn, Poverty, Reproach and Infamy. }
 But there are Steps in Villainy, which these
 Observe to tread and follow by Degrees.
 Money they borrow, and from all that lend;
 Which, never meaning to restore, they spend;
 But that and their small Stock of Credit gone,
 Lest *Rome* should grow too warm, from thence they run:
 For of late Years 'tis no more Scandal grown,
 For Debt and Roguery to quit the Town,
 Than in the Midst of Summer's scorching Heat,
 From Crowds, and Noise, and Business to retreat.
 One only Grief such Fugitives can find,
 Reflecting on the Pleasures left behind;
 The Plays and loose Diversions of the Place,
 But not one Blush appears for the Disgrace.
 Ne'er was of Modesty so great a Dearth,
 That out of Count'nance *Virtue's* fled from Earth;
 Baffled, expos'd to Ridicule and Scorn,
 She's with (10) *Astrea* gone, not to return.
 This Day, my (11) *Perficus*, thou shalt perceive }
 Whether, myself I keep those Rules I give,
 Or else, an unsuspected *Glutton* live; }
 If mod'rate Fare and Abstinence, I prize
 In publick, yet in private *gormandize*.
Evander's (12) Feast reviv'd, To-day thou'lt see; }
 The poor *Evander*, I, and thou shalt be }
Alcides (13) and *Aeneas* both to me.

300 POEMS ON SEVERAL OCCASIONS.

Mean Time, I send you now your Bill of Fare;
 Be not surpriz'd, that 'tis all homely Cheer:
 For nothing from the Shambles I provide,
 But from my own small Farm the tend'rest *Kid*,
 And fattest of my Flock, a *Suckling* yet,
 That ne'er had Nourishment, but from the Teat;
 No bitter Willow-tops have been its Food,
 Scarce Grass; its Veins have more of Milk than Blood.
 Next that, shall Mountain *Sparagus* be laid,
 Pull'd by some plain, but cleanly Country Maid.
 The largest Eggs, yet warm within their Nest,
 Together with the Hens which laid 'em, drest;
 Clusters of Grapes, preserv'd for Half a Year,
 Which plump and fresh as on the Vines appear;
 Apples of a ripe Flavour, fresh and fair,
 Mixt with the *Syrian*, and the *Signian* Pear,
 Mellow'd by Winter, from their cruder Juice,
 Light of Digestion now, and fit for Use.

Such Food as this wou'd have been heretofore
 Accounted Riot in a *Senator*:

When the good (14) *Curius* thought it no Disgrace,
 With his own Hands a few small Herbs to dress;
 And from his little Garden cull'd a Feast,
 Which fetter'd Slaves wou'd now disdain to taste;
 For scarce a Slave, but has to Dinner now,
 The well-dress'd (15) Paps of a fat pregnant Sow.

But heretofore 'twas thought a sumptuous Treat,
 On Birth-days, Festivals, or Days of State;
 A salt, dry Fitch of Bacon to prepare:
 If they had fresh Meat, 'twas delicious Fare!
 Which rarely happen'd: And 'twas highly priz'd
 If (16) ought was left of what they sacrific'd.
 To Entertainments of this Kind wou'd come
 The worthiest and the greatest Men in *Rome*;
 Nay, seldom any at such Treats were seen,
 But those who had at least thrice (17) *Consuls* been;
 Or the (18) *Dictator's* Office had discharg'd,
 And now from honourable Toil enlarg'd,

Retir'd

Retir'd to husband and manure their Land,
 Humbling themselves to those they might command.
 Then might y' have seen the good old Gen'ral haste,
 Before th' appointed (19) Hour, to such a Feast;
 His Spade aloft, as 'twere in Triumph held,
 Proud of the Conquest of some stubborn Field.
 'Twas then, when pious *Consuls* bore the Sway,
 And Vice discourag'd, pale and trembling lay,
 Our (20) *Censors* then were subject to the Law,
Ev'n Pow'r itself of Justice stood in Awe.
 It was not then a *Roman's* anxious Thought,
 Where largest Tortoise-shells were to be bought,
 Where Pearls might of the greatest Price be had,
 And shining Jewels to adorn his (21) Bed,
 That he at vast Expence might loll his Head.
 Plain was his Couch, and only rich his Mind;
 Contentedly he slept, as cheaply, as he din'd.
 The Soldier then, in (22) *Græcian* Arts unskill'd,
 Returning rich with Plunder from the Field;
 If Cups of Silver, or of Gold be brought,
 With Jewels set, and exquisitely wrought,
 To glorious Trappings straight the Plate he turn'd,
 And with the glitt'ring Spoil his Horse adorn'd;
 Or else a Helmet for himself he made,
 Where various warlike Figures were inlaid:
 The *Roman Wolf* suckling the (23) Twins was there,
 And *Mars* himself, arm'd with his Shield and Spear,
 Hov'ring above his Crest, did dreadful show,
 As threatening Death to each resisting Foe.
 No Use of Silver, but in Arms, was known;
 Splendid they were in War, and there alone.
 No Side-bords then with gilded Plate were dress'd,
 No sweating Slaves with massive Dishes press'd;
 Expensive Riot was not understood,
 But Earthen Platters held their homely Food.
 Who wou'd not envy them that Age of Bliss,
 That sees with Shame the *Luxury* of this?

Heav'n

302 POEMS ON SEVERAL OCCASIONS.

Heav'n unwearied then did Blessings pour,
And pitying Jove foretold each dang'rous Hour ;
Mankind were then familiar with the God,
He snuff'd their Incense with a gracious Nod ;
And wou'd have still been bounteous, as of old,
Had we not left him for that Idol, Gold.
His golden (24) Statues hence the God have driv'n :
For well he knows, where our Devotion's giv'n,
'Tis Gold we worship, though we pray to Heav'n. }
 Woods of our own afforded Tables then,
 Tho' none can please us now but from *Japan*.
 Invite my *Lord* to dine, and let him have
 The nicest Dish his Appetite can crave ;
 But let it on an oaken Board be set,
 His Lordship will grow sick, and cannot eat :
 Something's amiss, he knows not what to think,
 Either your *Ven'son's* rank, or (25) *Ointments* stink.
 Order some other Table to be brought,
 Something, at great Expence in *India* bought,
 Beneath whose Orb large yawning *Panthers* lie,
 Carv'd on rich Pedestals of (26) *Ivory* :
 He finds no more of that offensive Smell,
 The Meat recovers, and my Lord grows well.
 An Iv'ry Table is a certain Whet ;
 You would not think how heartily he'll eat,
 As if new Vigour to his Teeth were sent,
 By *Sympathy* from those o' th' *Elephant*.
 But such fine Feeders are no Guests for me ::
 Riot agrees not with Frugality ;
 Then, that unfashionable Man am I,
 With me they'd starve for Want of *Ivory* :
 For not one Inch does my whole House afford,
 Not in my very *Tables*, or *Chest-board* ;
 Of Bone the Handles of my Knives are made,
 Yet no ill Taste from thence affects the Blade,
 Or what I carve ; nor is there ever left
 Any unsav'ry *Haut-gouts* from the Haft..

A hearty

A hearty Welcome to plain wholesome Meat
 You'll find, but serv'd up in no formal State;
 No *Seaw'rs*, nor dextrous *Carvers* have I got,
 Such as by skilful (27) *Trypherus* are taught:
 In whose fam'd Schools the various Forms appear
 Of Fishes, Beasts, and all the Fowls o' th' Air;
 And where, with blunted Knives, his *Scholars* learn
 How to dissect, and the nice Joints discern;
 While all the Neighbours are with Noise oppress'd,
 From the harsh Carving of his *wooden Feast*.
 On me attends a raw unskilful Lad,
 On Fragments fed, in homely Garments clad,
 At once my *Carver*, and my (28) *Ganymede*;
 With Diligence he'll serve us while we dine,
 And in plain beechen Vessels fill our Wine.
 No beauteous Boys I keep, from (29) *Phrygia* brought,
 No *Catamites*, by shameful *Pandars* taught:
 Only to me two home-bred Youths belong,
 Unskill'd in any but their Mother-Tongue;
 Alike in Feature both, and Garb appear,
 With honest Faces, though with uncurl'd Hair.
 This Day thou shalt my rural Pages see,
 For I have dress'd 'em both to wait on thee.
 Of Country Swains they both were born, and one
 My *Ploughman's* is, t' other my *Shepherd's* Son;
 A chearful Sweetness in his Looks he has,
 And Innocence unartful in his Face:
 Tho' sometimes Sadness will o'ercast the Joy,
 And gentle Sighs break from the tender Boy;
 His Absence from his Mother oft he'll mourn,
 And with his Eyes look Wishes to return.
 Longing to see his tender Kids again,
 And feed his Lambs upon the flow'ry Plain;
 A modest Blush he wears, not form'd by Art,
 Free from Deceit his Face, and full as free his Heart.
 Such Looks, such Bashfulness, might well adorn
 The Cheeks of Youths that are more nobly born;
 But Noblemen those humble Graces scorn.

This

304 POEMS ON SEVERAL OCCASIONS.

This Youth To-day shall my small Treat attend,
And only he with Wine shall serve my Friend,
With Wine from his own Country brought, and made
From the same Vines, beneath whose fruitful Shade
He and his wanton Kids have often play'd.

But you, perhaps, expect a modish Feast,
With am'rous Songs and (30) wanton Dances grac'd;
When sprightly Females to the Middle bare,
Trip lightly o'er the Ground, and frisk in Air;
Whose pliant Limbs in various Postures move;
And twine and bound, as in the Rage of Love:
Such Sights the languid Nerves to Action stir,
And jaded Lust springs forward with this Spur.
Virtue (31) would shrink to hear this Lewdness told;
Which Husbands now do with their Wives behold;
A needful Help, to make 'em both approve
The dry Embraces of long-wedded Love.
In nuptial Cinders this revives the Fire;
And turns their mutual Loathing to Desire.
But she, who by her Sex's Charter must
Have double Pleasure paid, feels double Lust;
Apace she warms with an immod'rate Heat,
Strongly her Bosom heaves, and Pulses beat;
With glowing Cheeks, and trembling Lips she lies,
With Arms expanded, and with naked Thighs,
Sucking in Passion both at Ears and Eyes.
But this becomes not me, nor my Estate;
These are the vicious Follies of the Great.
Let him who does on Iv'ry Tables dine,
Whose marble Floors with drunken Spawlings shine;
Let him lascivious Songs and Dances have,
Which, or to see, or hear, the lewdest Slave,
The vilest Prostitute in all the Stews,
With bashful Indignation wou'd refuse.
But Fortune, there, extenuates the Crime;
What's Vice in me, is only Mirth in him:
The Fruits which Murder, Cards or Dice afford,
A Vestal ravish'd, or a Matron whor'd,
Are laudable Diversions in a Lord.

But

But my poor Entertainment is design'd
 T' afford you Pleasures of another Kind :
 Yet with your Taste your Hearing shall be fed,
 And *Homer's* sacred Lines, and *Virgil's* read ;
 Either of whom does all Mankind excel,
 Tho' which exceeds the other none can tell.
 It matters not with what ill Tone they're sung,
 Verse so sublimely good no Voice can wrong.

Now then be all thy weighty Cares away,
 Thy Jealousies and Fears, and while you may }
 To Peace and soft Repose give all the Day.
 From Thoughts of Debt, or any worldly Ill
 Be free, be all uneasy Passions still.
 What tho' thy Wife do with the Morning Light,
 (When thou in vain hast toil'd and drudg'd all Night)
 Steal from thy Bed and House, Abroad to roam,
 And having quench'd her Flame, come breathless
 Home,

Fleck'd in her Face, and with disorder'd Hair,
 Her Garments ruffled, and her Bosom bare ;
 With Ears still tingling, and her Eyes on Fire,
 Half drown'd in Sin, still burning in Desire :
 Whilst you are forc'd to wink, and seem content,
 Swelling with Passion, which you dare not vent ;
 Nay, if you wou'd be free from Night-alarms,
 You must seem fond, and doating on her Charms, }
 Take her (the last of Twenty) to your Arms.

Let this, and ev'ry other anxious Thought,
 At th' Entrance of my Threshold be forgot ;
 All thy domestick Grievs at Home be left,
 The Wife's Adult'ry, with the Servants Theft ;
 And (the most racking Thought which can intrude)
 Forget false Friends and their Ingratitude.

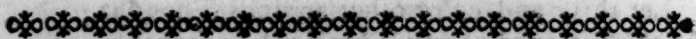
Let us our peaceful Mirth at Home begin,
 While (32) *Megalenfian* Shows are in the (33) *Circus*
 seen :

There (to the Bane of Horses) in high State
 The (34) *Prætor* sits on a triumphal Seat ;

Vainly

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Vainly with Ensigns, and with Robes adorn'd,
 As if with Conquest from the Wars return'd.
 This Day all *Rome*, (if I may be allow'd,
 Without Offence to such a num'rous Crowd,
 To say all *Rome*) will in the *Circus* sweat;
Echos already do their Shouts repeat:
 Methinks I hear the Cry—" Away, away,
 " The (35) *Green* have won the Honour of the Day."
 Oh, should these Sports be but one Year forborn,
Rome would in Tears her lov'd Diversion mourn;
 For that would now a Cause of (36) Sorrow yield,
 Great as the Loss of (37) *Cannæ's* fatal Field.
 Such Shows as these were not for us design'd,
 But vig'rous Youth to active Sports inclin'd,
 On Beds of *Roses* laid, let us repose,
 While round our Heads refreshing Ointment flows;
 Our aged Limbs we'll bask in *Phæbus'* Rays,
 And live this Day devoted to our Ease.
 Early To-day we'll to the *Bath* repair,
 Nor need we now the common (38) Censure fear:
 On *Festivals* it is allow'd no Crime
 To bathe and eat before the usual Time;
 But that continu'd, wou'd a Loathing give,
 Nor could you thus a Week together live:
 For frequent Use would the Delight exclude:
Pleasure's a Toil when constantly pursu'd.



EXPLANATORY NOTES on the foregoing
 SATIRE.

(1) **A**TTICUS. *The Name of a very eminent Person in Rome: But here it is meant to signify any one of great Wealth and Quality.*

(2) Rutilus. *One who, by his own extravagant Gluttony, was at length reduced to the most shameful Degree*

Degree of Poverty. This likewise is here made use of as a common Name to all beggarly Gluttons, such whose unreasonable Appetites remain after their Estates are consumed.

(3) Urg'd by no Pow'r, restrain'd by no Advice. Sometimes Persons were compelled, by the Tyranny of Nero, to practise the Trade of Fencing, and to fight upon the Stage for his inhuman Diversion; otherwise, seldom any but common Slaves or condemned Malefactors were so employed: Which made it the greater Reflection on any Person, who either voluntarily, or forced by his own Extravagance for a Livelihood (like Rutilus) applied himself to that wretched Trade.

Restrain'd by no Advice.

Hinting, that though he was not compelled to such a Practice of Fencing; yet it was a Shame that he was suffered to undertake it, and not advised or commanded by the Magistracy to the contrary.

(4) Of the same wretched Kind, viz.
Reduced to Poverty by riotous Living.

(5) The broken Relick.
Broken or defaced; that it might not be discovered to be his Mother's Picture, when exposed to Sale.

(6) Ventidius. A noble Roman, who lived hospitably.

(7) Therfites. An impudent, deformed, ill-tongued Fellow (as Homer describes him, Iliad 2.) who accompanied the Grecian Army to the Siege of Troy; where he took a Privilege often to rail and snarl at the Commanders. Some relate, that at last Achilles, for his Sauciness, killed him with a Blow of his Fist. Therefore we are not to understand Juvenal here as relating a Matter of Fact; but Therfites is used here to signify any Body of the same Kind: As before, Atticus and Rutilus. The Meaning is, that such as he ought not (neither would he, had he been present) have presumed to oppose Ajax and Ulysses in contending for Achilles's Armour. See his Character admirably improved by Mr. Dryden in his Tragedy of Truth found too late.

(8) Ulysses.

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(8) Ulysses. *The most eloquent of all the Grecian Princes After Achilles's Death, Ajax, a famed Grecian Warrior, pretended to his Armour; Ulysses opposed him before a Council of War, and by his admirable Eloquence obtained the Prize.* Ovid. *Metam.* 13.

(9) Pollio. *Brought to that Pass by his Gluttony; that he was forced to sell his Ring, the Mark of Honour and Distinction worn by the Roman Knights.*

(10) Astræa. *The Goddess of Justice, whom the Poets feign to have fled to Heaven after the Golden Age.*
Ultima Cœlestium Terras Astræa reliquit. Ovid.

(11) Persicus. *Juvenal's Friend, to whom he makes an Invitation, and addresses this Satire.*

(12) Evander. *A Prince of Arcadia, who unluckily killing his Father, forsook his own Country, and came into Italy; settling in that Place, where afterwards Rome was built.* Virg. *Æn.* 8. tells us that he entertain'd both Hercules and Æneas, when he was in a low Condition.

(13) Alcides. *Hercules, so called from his Grandfather Alcæus.*

(14) Curius Dentatus. *A great Man who had been three Times Consul of Rome, and had triumphed over many Kings; yet as great an Example of Temperance as Courage.*

(15) *A Dish in great Esteem among the Romans.*

— Nil Vulva pulchrius ampla. Horat.

(16) *If they killed a Sacrifice, and any Flesh remained to spare, it was priz'd as an accidental Rarity.*

(17) Consul. *By the Tyranny of Tarquinius Superbus, (the last Roman King) the very Name of King became hateful to the People. After his Expulsion, they assembled; and resolved to commit the Government, for the future, into the Hands of two Persons, who were to be chosen every Year anew, and whom they called Consuls.*

(18) Dictator. *Was a General chosen upon some emergent Occasions. His Office was limited for six Months;*

Months; which Time expired, (if Occasion were) they chose another, or continued the same, by a new Election. The Dictator differed in nothing from a King, but in his Name, and the Duration of his Authority: His Power being full as great, but his Name not so hateful to the Romans.

(19) Before the appointed Hour—

It was accounted Greediness, and shameful, to eat before the usual Hour, which was their ninth Hour; and our three o'Clock, Afternoon. But upon festival Days, it was permitted them, to prevent the ordinary Hour; and always excusable in old People.

(20) Censors. *Were two great Officers, Part of whose Business was to inspect the Lives and Manners of Men; they had Power to degrade Knights and exclude Senators, when guilty of great Misdemeanors: And in former Days they were so strict, that they stood in Awe one of another.*

(21) *The Manner of the Romans Eating, was to lie upon Beds or Couches about the Table, which formerly were made of plain Wood, but afterwards, at great Expence, adorned with Tartoise-shells, Pearls, and Ivory.*

(22) Grecian Arts. *The Romans copied their Luxury from the Greeks; the Imitation of whom, was among them as fashionable, as of the French among us. Which occasions this Saying, with so much Indignation in our Poet, Sat. 3.*

—Non possum ferre, Quirites,
Græcam Urbem—

(23) Romulus and Remus. *Twins, and Founders of the Roman Empire; who the Poets feign were nurs'd by a Wolf: The Woman's Name being Lupa.*

(24) *Formerly the Statutes of the Gods were made of Clay: But now of Gold. Which Extravagance was displeasing even to the Gods themselves.*

(25) *The Romans used to anoint themselves with sweet Ointments, at their Feasts, immediately after bathing.*

(26)

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(26) *Ivory was in great Esteem among them, and preferred to Silver.*

(27) Trypherus. *There were in Rome, Professors of the Art of Carving; who taught publicly in Schools. Of this kind, Trypherus was the most famous.*

(28) Ganymede. *Cup-bearer.*

(29) Phrygia. *Whence pretty Boys were brought to Rome, and sold publicly in the Markets to vile Uses.*

(30) *An usual Part of the Entertainment, when great Men feasted, to have wanton Women dance after a lascivious Manner.*

(31) *Virtue would shrink to hear this Lewdness told, Which Husbands, now, do with their Wives behold. These Lines in Juvenal,*

Spectant hos nuptæ, juxta recubante marito,

Quod pudeat narrasse aliquem præsentibus ipsis.

in some late Editions are placed nearer the latter End of this Satire: And in the Order of this Translation wou'd so have follow'd, after Line 349, viz.

Such Shows as these, were not for us design'd,

But vig'rous Youth to active Sports inclin'd.

But I have continued them in this Place after Lubin. Besides the Example of the learned Holyday for the same Position; agreeing better here, in my Mind, with the Sense before and after. For the Megalensian Games consisting chiefly of Races, and such like Exercises; I cannot conceive where the extraordinary Cause of Shame lay in female Spectators: But it was a manifest Immodesty, for them to lie by their Husbands, and see the lewd Actions of their own Sex, in the Manner described.

(32) *Megalensian Shows. Games in Honour of Cybele, the Mother of the Gods. She was called μεγάλην μήτηρ, Magna Mater, and from thence these Games Magalesia, or Ludi Megalenses; they began upon the 4th of April, and continued six Days.*

(33) *Cir-*

(33) Circus. *The Place where these Games were celebrated.*

(34) Prætor. *An Officer not unlike our Mayor or Sheriff. He was to oversee these Sports, and sat in great State, while they were acting; to the Destruction of many Horses, which were spoiled in running the Races.*

(35) The Green have won the Honour of the Day. *In running the Races in the Circus, with Horses in Chariots, there were four distinct Factions, known by their Liveries: Which were Green, a kind of Russet Red, White, and Blue. One of these Factions was always favoured by the Court, and at this Time probably the Green. Which makes our Poet fancy he hears the Shouts, for Joy of their Party. Afterward Domitian added two more, the Golden and Purple Factions.*

(36) Reflecting on the immoderate Fondness the Romans had for such Shows.

(37) Cannæ. *A small Town, near which Hannibal obtained a great Victory over the Romans: In that Battle were slain 40,000 Men, and so many Gentlemen, that he sent three Bushels full of Rings to Carthage, as a Token of his Victory.*

(38) See the Notes at Fig. 19.

P R O L O G U E
T O

Q U E E N M A R Y,
U P O N

Her Majesty's coming to see the OLD BATCHELOR,
after having seen the DOUBLE-DEALER.

BY this repeated Act of Grace, we see
Wit is again the Care of Majesty;
And while thus honour'd our proud Stage appears,
We seem to rival ancient Theatres.

Thus flourish'd Wit in our Forefathers Age,
And thus the *Roman* and *Athenian* Stage.

Whose Wit is best, we'll not presume to tell;
But this we know, our Audience will excel:
For never was in *Rome*, nor *Athens*, seen
So fair a Circle, and so bright a Queen.

Long has the Muses' Land been overcast,
And many rough and stormy Winters past;
Hid from the World, and thrown in Shades of Night,
Of Heat depriv'd, and almost void of Light:
While Wit, a hardy Plant, of Nature bold,
Has struggled strongly with the killing Cold:
So does it still through Opposition grow,
As if its Root was warmer kept by Snow:
But when shot forth, then draws the *Danger* near,
On ev'ry Side the gath'ring Winds appear,
And Blasts destroy that Fruit, which Frosts wou'd
spare.

But now, new Vigour and new Life it knows,
And Warmth that from this royal Presence flows.

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O wou'd She shine with Rays more frequent here!
 How gay wou'd, then, this drooping Land appear!
 Then, like the Sun, with Pleasure she might view,
 The smiling Earth, cloath'd by her Beams anew.
 O'er all the *Meads*, shou'd various Flowers be seen }
 Mix'd with the Laurel's never-fading Green, }
 The new Creation of a gracious Queen.



E P I L O G U E

At the Opening of the
 QUEEN'S THEATRE IN THE HAY-MARKET,
 WITH AN
 ITALIAN PASTORAL:

Spoken by Mrs. BRACEGIRDLE.

Whatever future Fate our House may find,
 At present we expect you shou'd be kind;
 Inconstancy itself can claim no Right,
 Before Enjoyment and the Wedding-Night.
 You must be fix'd a little ere you range,
 You must be true 'till you have Time to change.
 A Week at least; one Night is sure too soon:
 But we pretend not to a Honey-Moon.
 To Novelty we know you can be true,
 But what, alas! or who, is always new?
 This Day, without Presumption, we pretend
 With Novelty entire you're entertain'd;
 For not alone our House and Scenes are new,
 Our Song and Dance, but e'en our Actors too.

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O

Our

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Our Play itself has something in 't uncommon,
 Two faithful Lovers, and *one* constant Woman.
 In sweet *Italian* Strains our Shepherds sing,
 Of harmless Loves our painted Forests ring,
 In Notes, perhaps, less foreign than the *Thing*.
 To Sound and Show at first we make Pretence,
 In Time we may regale you with some Sense,
 But that, at present were too great Expence.
 We only fear the Beaus may think it hard,
 To be To-night from smutty Jests debarr'd :
 But in Good-breeding, sure, they'll once excuse
 Ev'n Modesty, when in a Stranger-Muse.
 The Day's at Hand, when we shall shift the Scene,
 And to yourselves shew your dear Selves again :
 Paint the Reverse of what you've seen To-day,
 And in bold Strokes the vicious Town display.

P R O L O G U E

T O

PYRRHUS KING OF EPIRUS.

OUR Age has much improv'd the Warrior's Art;
 For Fighting, now, is thought the weakest Part;
 And a good Head, more useful than a Heart.
 'This Way of War, does our Example yield;
 That Stage will win, which longest keeps the Field.
 We mean not Battle, when we bid Defiance;
 But starving one another to Compliance.
 Our Troops encamp'd are by each other view'd,
 And those which first are hungry, are subdu'd.
 And there, in Truth, depends the great Decision:
 'They conquer, who cut off the Foes Provision.
 Let Fools, with Knocks and Bruises, keep a Pother;
 Our War and 'Trade, is to outwit each other.

But

But, hold : Will not the Politicians tell us,
 That both our Conduct, and our Foresight, fail us,
 To raise Recruits, and draw new Forces down,
 Thus, in the dead Vacation of the Town,
 To muster up our Rhimes, without our Reason,
 And forage for an Audience out of Season ?
 Our Author's Fears must this false Step excuse ;
 'Tis the first Flight of a just-feather'd Muse :
 Th' Occasion ta'en, when Criticks are away ;
 Half Wits and Beaus, those rav'nous Birds of Prey.
 But, Heav'n be prais'd, far hence they vent their Wrath,
 Mauling, in mild Lampoon, th' intriguing *Bath*.
 Thus does our Author his first Flight commence ;
 Thus, against Friends at first, with Foils we fence :
 Thus prudent *Gimcrack* try'd if he were able
 (Ere he'd wet Foot) to swim upon a Table.
 Then spare the Youth ; or if you'll damn the Play,
 Let him but first have his ; then take your Day.



E P I L O G U E

T O

O R O O N O K O.

Spoken by Mrs. VERBRUGGEN.

YOU see we try all Shapes, and Shifts, and Arts
 To tempt your Favours, and regain your Hearts.
 We weep, and laugh, join Mirth and Grief together,
 Like Rain and Sunshine mix'd, in *April* Weather.
 Your different Tastes divide our Poet's Cares :
 One Foot the Sock, t'other the Buskin wears :
 Thus while he strives to please, he's forc'd to do't,
 Like *Volscius*, hip-hop, in a single Boot.

O 2

Criticks,

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Criticks, he knows, for this may damn his Books :
 But he makes Feasts for Friends, and not for Cooks.
 Tho' Errant-Knights of late no Favour find,
 Sure you will be to Ladies-Errant kind.
 To follow Fame, Knights-Errant make Profession :
 We Damsels fly, to save our Reputation :
 So they, their Valour show, we, our Discretion.
 To Lands of Monsters, and fierce Beasts they go.
 We, to those Islands where rich Husbands grow :
 Tho' they're no Monsters, we may make 'em so.
 If they're of *English* Growth, they'll bear't with Pa-
 tience :

But save us from a Spouse of *Oroonoko's* Nations !
 Then bless your Stars, you happy *London* Wives,
 Who love at large, each Day, yet keep your Lives :
 Nor envy poor *Imoinda's* doating Blindness,
 Who thought her Husband kill'd her out of Kindness.
 Death with a Husband ne'er had shewn such Charms,
 Had she once dy'd within a Lover's Arms.
 Her Error was from Ignorance proceeding :
 Poor Soul ! she wanted some of our Town-Breeding.
 Forgive this *Indian's* Fondness of her Spouse ;
 Their Law no christian Liberty allows :
 Alas ! they make a Conscience of their Vows !
 If Virtue in a Heathen be a Fault ;
 Then damn the heathen School, where she was taught.
 She might have learn'd to cuckold, jilt, and sham,
 Had *Covent-Garden* been in *Surinam*.

P R O L O G U E

TO THE

HUSBAND HIS OWN CUCKOLD,

A COMEDY, written by Mr. J. DRYDEN, jun.

THIS Year has been remarkable two Ways,
 For blooming Poets, and for blasted Plays :
 We've been by much appearing Plenty mock'd,
 At once both tantaliz'd, and over-stock'd.
 Our Authors too, by their Success of late,
 Begin to think third Days are out of Date.
 What can the Cause be, that our Plays won't keep
 Unless they have a Rot some Years like Sheep ?
 For our Parts, we confess we're quite asham'd
 To read such Weekly Bills of Poets damn'd.
 Each Parish knows 'tis but a mournful Case
 When Christ'nings fall, and Funerals increase.
 Thus 'tis, and thus 'twill be when we are dead,
 There will be Writers which will ne'er be read.
 Why will you be such Wits, and write such Things ?
 You're willing to be Wasps, but want the Stings.
 Let not your Spleen provoke you to that Height,
 *Odslife you don't know what you do, Sirs, when you
 write.

You'll find that *Pegasus* has Tricks, when try'd,
 Tho' you make nothing on 't but up and ride ;
 Ladies and all, I'faith, now get astride. }
 Contriving Characters, and Scenes, and Plots,
 Is grown as common now, as knitting Knots :
 With the same Ease, and Negligence of Thought,
 The charming Play is writ, and Fringe is wrought.
 'Tho' this be frightful, yet we're more afraid,
 When Ladies leave, that Beaus will take the Trade :

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Thus far 'tis well enough, if here 'twou'd stop,
 But shou'd they write, we must e'en shut up Shop.
 How shall we make this Mode of Writing sink?
 A Mode, said I? 'Tis a Disease, I think,
 A stubborn Tetter that's not cur'd with Ink.
 For still it spreads, 'till each th' Infection takes,
 And seizes ten, for one that it forsakes.
 Our Play To-day is sprung from none of these,
 Nor should you damn it, tho' it does not please,
 Since born without the Bounds of your four Seas.
 For if you grant no Favour as 'tis new,
 Yet as a Stranger, there is something due:
 From *Rome* (to try its Fate) this Play was sent;
 Start not at *Rome*! for there's no Popery meant;
 Tho' there the Poet may his Dwelling chuse,
 Yet still he knows his Country claims his Muse.
 Hither an Offering his First-born he sends,
 Whose good, or ill Success, on you depends.
 Yet he has Hope some Kindness may be shown,
 As due to greater Merit than his own,
 And begs the Sire may for the Son atone.
 There's his last Refuge, if the Play don't take,
 Yet spare young *Dryden* for his Father's Sake.



P R O L O G U E

To the COURT on the

QUEEN's BIRTH-DAY, 1704.

THE happy Muse, to this high Scene preferr'd,
 Hereafter shall in loftier Strains be heard:
 And, soaring to transcend her usual Theme,
 Shall sing of Virtue and heroick Fame.
 No longer shall she toil upon the Stage,
 And strive to war with Vice and Folly wage;
 No

No more in mean Disguise she shall appear,
 And Shapes she wou'd reform be forc'd to wear :
 While Ignorance and Malice join to blame,
 And break the Mirror that reflects their Shame.
 Henceforth she shall pursue a nobler Task,
 Shew her bright Virgin Face, and scorn the *Satyr's*
 Mask.

Happy her future Days ! which are design'd
 Alone to paint the Beauties of the Mind.
 By just Originals to draw with Care,
 And Copy from the Court a faultless Fair :
 Such Labours with Success her Hopes may crown,
 And shame to Manners an incorrigible Town.

While this Design her eager Thought pursues,
 Such various Virtues all around she views,
 She knows not where to fix, or which to chuse. }
 Yet still ambitious of the daring Flight,
 ONE only awes her with superior Light.
 From that Attempt the conscious Muse retires,
 Nor to inimitable Worth aspires : }
 But secretly applauds, and silently admires.

Hence she reflects upon the genial Ray
 That first enliven'd this auspicious Day :
 On that bright Star, to whose indulgent Pow'r
 We owe the Blessings of the present Hour.
 Concurring Omens of propitious Fate
 Bore, with one sacred Birth, an equal Date;
 Whence we derive whatever we possess,
 By foreign Conquest, or domestick Peace.

Then, *Britain*, then thy Dawn of Bliss begun :
 Then broke the Morn that lighted up this Sun !
 Then was it doom'd whose Councils shou'd succeed ;
 And by whose Arm the christian World be freed ;
 Then the fierce Foe was pre-ordain'd to yield,
 And then the Battle won at *Blenheim's* glorious Field.

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THE
TEARS
OF
AMARYLLIS FOR AMYNTAS.
A
PASTORAL,

Lamenting the DEATH of the
Late LORD MARQUIS OF BLANFORD.

Inscribed to the

Right Hon. the Lord GODOLPHIN,
Lord High-Treasurer of *England*.

*Qualis populeâ mærens Philomela sub umbrâ
Amisſos queritur fœtus——*

——miserabile Carmen

Integrat, & mæſtis latè loca queſtibus implet.

Virg. Geor. 4.

'T WAS at the Time, when new-returning Light
With welcome Rays begins to chear the Sight;
When grateful Birds prepare their Thanks to pay,
And warble Hymns to hail the dawning Day;
When woolly Flocks their bleating Cries renew,
And from their fleecy Sides first ſhake the ſilver Dew.

'Twas then that *Amaryllis*, heav'nly Fair,
Wounded with Grief, and wild with her Deſpair,

Forſook

Forsook her Myrtle Bow'r and rosy Bed,
 To tell the Winds her Woes, and mourn *Amyntas* dead.
 Who had a Heart so hard, that heard her Cries
 And did not weep? Who such relentless Eyes?
 Tygers and Wolves their wonted Rage forego,
 And dumb Distress and new Compassion show.
 As taught by her to taste of human Woe.
 Nature herself attentive Silence kept,
 And Motion seem'd suspended while she wept;
 The rising Sun restrain'd his fiery Course,
 And rapid Rivers listen'd at their Source;
 Ev'n Echo fear'd to catch the flying Sound,
 Lest Repetition should her Accents drown;
 The very Morning-Wind withheld his Breeze,
 Nor fann'd with fragrant Wings the noiseless Trees;
 As if the gentle *Zephyr* had been dead,
 And in the Grave with lov'd *Amyntas* laid.
 No Noise, no whisp'ring Sigh, no murm'ring Groan,
 Presum'd to mingle with a Mother's Moan;
 Her Cries alone her Anguish could express,
 All other Mourning would have made it less.

"Hear me," she cry'd, "ye Nymphs and sylvan
 Gods,
 "Inhabitants of these once-lov'd Abodes;
 "Hear my Distress, and lend a pitying Ear,
 "Hear my Complaint—you would not hear my Pray'r;
 "The Loss which you prevented not, deplore,
 "And mourn with me *Amyntas* now no more.
 "Have I not Cause, ye cruel Pow'rs, to mourn?
 "Lives there like me another Wretch forlorn;
 "Tell me, thou Sun that round the World dost shine,
 "Hast thou beheld another Loss like mine?
 "Ye Winds, who on your Wings sad Accents bear,
 "And catch the Sounds of Sorrow and Despair,
 "Tell me if e'er your tender Pinions bore
 "Such Weight of Woe, such deadly Sighs before?
 "Tell me, thou Earth, on whose wide-spreading Base
 "The wretched Load is laid of human Race,

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“ Dost thou not feel thyself with me oppress?
 “ Lie all the Dead so heavy on thy Breast?
 “ When hoary Winter on thy shrinking Head
 “ His icy, cold, depressing Hand has laid,
 “ Hast thou not felt less Chilness in thy Veins?
 “ Do I not pierce thee with more freezing Pains?
 “ But why to thee do I relate my Woe,
 “ Thou cruel Earth, my most remorseless Foe,
 “ Within whose darksome Womb the Grave is made,
 “ Where all my Joys are with *Amyntas* laid?
 “ What is’t to me, tho’ on thy naked Head
 “ Eternal Winter should his Horror shed,
 “ Tho’ all thy Nerves were numb’d with endless Frost,
 “ And all thy Hopes of future Spring were lost?
 “ To me what Comfort can the Spring afford?
 “ Can my *Amyntas* be with Spring restor’d?
 “ Can all the Rains that fall from weeping Skies,
 “ Unlock the Tomb where my *Amyntas* lies?
 “ No, never! never!—Say then, rigid Earth,
 “ What is to me thy everlasting Dearth?
 “ Tho’ never Flow’r again its Head should rear,
 “ Tho’ never Tree again should Blossom bear,
 “ Tho’ never Grass should cloath the naked Ground,
 “ Nor ever healing Plant or wholesome Herb be found,
 “ None, none were found when I bewail’d their Want;
 “ Nor wholesome Herb was found, nor healing Plant,
 “ To ease *Amyntas* of his cruel Pains;
 “ In vain I search’d the Valleys, Hills and Plains;
 “ But wither’d Leaves alone appear’d to View,
 “ Or pois’nous Weeds distilling deadly Dew.
 “ And if some naked Stalk, not quite decay’d,
 “ To yield a fresh and friendly Bud essay’d,
 “ Soon as I reach’d to crop the tender Shoot,
 “ A shrieking Mandrake kill’d it at the Root.
 “ Witness to this ye Fawns of ev’ry Wood,
 “ Who at the Prodigy astonish’d stood.
 “ Well I remember what sad Signs ye made,
 “ What Show’rs of unavailing Tears ye shed;

“ How

- " How each ran fearful to his mossy Cave,
 " When the last Gasp the dear *Amyntas* gave.
 " For then the Air was fill'd with dreadful Cries,
 " And sudden Night o'erspread the darken'd Skies ;
 " Phantoms, and Fiends, and wand'ring Fires appear'd,
 " And Screams of ill-presaging Birds were heard.
 " The Forest shook, and flinty Rocks were cleft,
 " And frighted Streams their wonted Channels left ;
 " With frantick Grief o'erflowing fruitful Ground,
 " Where many a Herd and harmless Swain was
 " While I forlorn and desolate was left, [drown'd
 " Of ev'ry Help, of ev'ry Hope bereft ;
 " To ev'ry Element expos'd I lay,
 " And to my Grievs a more defenceless Prey.
 " For thee, *Amyntas*, all these Pains were borne,
 " For thee these Hands were wrung, these Hairs were
 " torn ;
 " For thee my Soul to sigh shall never leave,
 " These Eyes to weep, this throbbing Heart to heave.
 " To mourn thy Fall I'll fly the hated Light,
 " And hide my Head in Shades of endless Night :
 " For thou wert Light, and Life, and Health to me ;
 " The Sun but thankless shines that shews not thee.
 " Wert thou not lovely, graceful, good and young ?
 " The Joy of Sight, the Talk of ev'ry Tongue ?
 " Did ever Branch so sweet a Blossom bear ?
 " Or ever early Fruit appear so fair ?
 " Did ever Youth so far his Years transcend ?
 " Did ever Life so immaturely end ?
 " For thee the tuneful Swains provided Lays,
 " And ev'ry Muse prepar'd thy future Praise.
 " For thee the busy Nymphs stripp'd ev'ry Grove,
 " And Myrtle Wreaths and Flow'ry Chaplets wove.
 " But now, ah dismal Change ! the tuneful Throng
 " To loud Lamentings turn the cheerful Song.
 " Their pleasing Talk the weeping Virgins leave,
 " And with unfinish'd Garlands strew thy Grave.

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“ There let me fall, there, there lamenting lie,
 “ There grieving grow to Earth, despair, and die.”

This said, her loud Complaint of Force she ceas'd,
 Excess of Grief her fault'ring Speech suppress'd.
 Along the Ground her colder Limbs she laid,
 Where late the Grave was for *Amyntas* made ;
 Then from her swimming Eyes began to pour,
 Of softly-falling Rain a silver Show'r ;
 Her loosely-flowing Hair, all radiant bright,
 O'er-spread the dewy Grass like Streams of Light :
 As if the Sun had of his Beams been shorn,
 And cast to Earth the Glories he had worn.
 A Sight so lovely sad, such deep Distress
 No Tongue can tell, no Pencil can express.

And now the Winds, which had so long been still,
 Began the swelling Air with Sighs to fill :
 The Water-Nymphs, who motionless remain'd,
 Like Images of Ice, while she complain'd,
 Now loos'd their Streams ; as when descending Rains
 Roll the steep Torrents headlong o'er the Plains.
 The prone Creation, who so long had gaz'd,
 Charm'd with her Cries, and at her Grievs amaz'd,
 Began to roar and howl with horrid Yell,
 Dismal to hear, and terrible to tell ;
 Nothing but Groans and Sighs were heard around,
 And Echo multiply'd each mournful Sound.

When all at once an universal Pause
 Of Grief was made, as from some secret Cause.
 The balmy Air with fragrant Scents was fill'd,
 As if each weeping Tree had Gums distill'd.
 Such, if not sweeter, was the rich Perfume
 Which swift ascended from *Amyntas*' Tomb :
 As if th' *Arabian* Bird her Nest had fir'd,
 And on the spicy Pile were now expir'd.

And now the Turf, which late was naked seen,
 Was sudden spread with lively-springing Green ;
 And *Amaryllis* saw, with wond'ring Eyes,
 A flow'ry Bed, where she had wept, arise ;

Thick as the pearly Drops the Fair had shed,
The blowing Buds advanc'd their purple Head;
From ev'ry Tear that fell, a Violet grew,
And thence their Sweetness came, and thence their
mournful Hue,

Remember this, ye Nymphs and gentle Maids,
When Solitude ye seek in gloomy Shades;
Or walk on Banks where silent Waters flow,
For there this lonely Flow'r will love to grow.
Think on *Amyntas*, oft as ye shall stoop
To crop the Stalks and take 'em softly up.
When in your snowy Necks their Sweets you wear,
Give a soft Sigh, and drop a tender Tear:
To lov'd *Amyntas* pay the Tribute due,
And bless his peaceful Grave, where first they grew.



To C Y N T H I A,

Weeping and not Speaking.

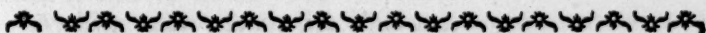
E L E G Y.

WHY are those Hours, which Heav'n in Pity lent
To longing Love, in fruitless Sorrow spent?
Why sighs my Fair? Why does that Bosom move
With any Passion stirr'd, but rising Love?
Can Discontent find Place within that Breast,
On whose soft Pillows ev'n Despair might rest?
Divide thy Woes, and give me my sad Part.
I am no Stranger to an aching Heart;
Too well I know the Force of inward Grief,
And well can bear it to give you Relief:
All Love's severest Pangs I can endure;
I can bear Pain, tho' hopeless of a Cure.
I know what 'tis to weep, and sigh, and pray,
To wake all Night, yet dread the breaking Day;
I know

326 POEMS ON SEVERAL OCCASIONS.

I know what 'tis to wish, and hope, and all in vain,
 And meet, for humble Love, unkind Disdain;
 Anger and Hate I have been forc'd to bear,
 Nay, Jealousy—and I have felt Despair.
 These Pains for you I have been forc'd to prove,
 For cruel you, when I began to love.
 'Till warm Compassion took at length my Part,
 And melted to my Wish your yielding Heart.
 O the dear Hour, in which you did resign!
 When round my Neck your willing Arms did twine,
 And, in a Kiss, you said your Heart was mine. }
 Thro' each returning Year may that Hour be
 Distinguish'd in the Rounds of all Eternity;
 Gay be the Sun that Hour in all his Light,
 Let him collect the Day to be more bright, }
 Shine all that Hour, and let the rest be Night.
 And shall I all this Heav'n of Bliss receive
 From you, yet not lament to see you grieve!
 Shall I, who nourish'd in my Breast desire,
 When your cold Scorn and Frowns forbid the Fire;
 Now, when a mutual Flame you have reveal'd,
 And the dear Union of our Souls is seal'd,
 When all my Joys complete in you I find,
 Shall I not share the Sorrows of your Mind?
 O tell me, tell me all—whence does arise
 This Flood of Tears? whence are these frequent Sighs?]
 Why does that lovely Head, like a fair Flow'r
 Oppress'd with Drops of a hard-falling Show'r,
 Bend with its Weight of Grief, and seem to grow
 Downward to Earth, and kiss the Root of Woe?
 Lean on my Breast, and let me fold thee fast,
 Lock'd in these Arms, think all thy Sorrows past;
 Or what remain think lighter made by me;
 So I should think, were I so held by thee.
 Murmur thy Complaints, and gently wound my Ears;
 Sigh on my Lip, and let me drink thy Tears;
 Join to my Cheek thy cold and dewy Face,
 And let pale Grief to glowing Love give Place.

O speak—for Woe in Silence most appears ;
 Speak, ere my Fancy magnify my Fears.
 Is there a Cause, which Words cannot express !
 Can I not bear a Part, nor make it less ?
 I know not what to think—Am I in Fault ?
 I have not, to my Knowledge, err'd in Thought,
 Nor wander'd from my Love, nor wou'd I be
 Lord of the World, to live depriv'd of thee.
 You weep afresh, and at that Word you start !
 Am I to be depriv'd then ?—must we part ?
 Curse on that Word so ready to be spoke,
 For through my Lips, unmeant by me, it broke.
 Oh no, we must not, will not, cannot part,
 And my Tongue talks, unprompted by my Heart.
 Yet speak, for my Distraction grows apace,
 And racking Fears, and restless Doubts increase ;
 And Fears and Doubts to *Jealousy* will turn,
 The hottest Hell, in which a Heart can burn.



A M O R E T.

I.

FAIR *Amoret* is gone astray,
 Pursue and seek her ev'ry Lover ;
 I'll tell the Signs, by which you may
 The wand'ring Shepherdess discover.

II.

Coquet and coy at once her Air,
 Both study'd, tho' both seem neglected ;
 Careless she is with artful Care,
 Affecting to seem unaffected.

III.

With Skill her Eyes dart ev'ry Glance,
 Yet change so soon you'd ne'er suspect 'em ;
 For she'd persuade they wound by Chance,
 Tho' certain Aim and Art direct 'em.

IV.

IV.

She likes herself, yet others hates
 For that which in herself she prizes;
 And while she laughs at them, forgets
 She is the Thing that she despises.

L E S B I A.

WHEN *Lesbia* first I saw so heav'nly fair,
 With Eyes so bright, and with that awful Air,
 I thought my Heart, which durst so high aspire,
 As bold as his, who snatch'd celestial Fire.
 But soon as e'er the beauteous Idiot spoke,
 Forth from her coral Lips such Folly broke,
 Like Balm the trickling Nonsense heal'd my Wound,
 And what her Eyes enthrall'd, her Tongue unbound.



D O R I S.

DORIS, a Nymph of riper Age,
 Has ev'ry Grace and Art,
 A wise Observer to engage,
 Or wound a heedless Heart.
 Of native Blush, and rosy Dye,
 Time has her Cheek bereft;
 Which makes the prudent Nymph supply
 With Paint th' injurious Theft.
 Her sparkling Eyes she still retains,
 And Teeth in good Repair;
 And her well-furnish'd Front disdains
 To grace with borrow'd Hair.

OF

Of Size, she is nor short, nor tall,
 And does to Fat incline
 No more, than what the *French* wou'd call
Aimable Embonpoint.
 Farther, her Person to disclose
 I leave—let it suffice,
 She has few Faults, but what she knows,
 And can with Skill disguise.
 She among Lovers has refus'd,
 With many more comply'd;
 Which, like her Cloaths, when little us'd,
 She always lays aside.
 She's one, who looks with great Contempt
 On each affected Creature,
 Whose Nicety would seem exempt
 From Appetites of Nature.
 She thinks they want or Health or Sense,
 Who want an Inclination;
 And therefore never takes Offence
 At him who pleads his Passion.
 Whom she refuses, she treats still
 With so much sweet Behaviour,
 That her Refusal, through her Skill,
 Looks almost like a Favour.
 Since she this Softness can express
 To those whom she rejects,
 She must be very fond, you'll guess,
 Of such whom she affects:
 But here our *Doris* far outgoes,
 All that her Sex have done;
 She no Regard for Custom knows,
 Which Reason bids her shun.
 By *Reason*, her own *Reason's* meant,
 Or, if you please, her *Will*:
 For when this last is Discontent,
 The first is serv'd but ill.

Peculiar

330 POEMS ON SEVERAL OCCASIONS.

Peculiar therefore is her Way ;
 Whether by Nature taught,
 I shall not undertake to say,
 Or by Experience bought.
 But who o'er Night obtain'd her Grace,
 She can next Day disown,
 And stare upon the strange Man's Face,
 As one she ne'er had known.
 So well she can the Truth disguise,
 Such artful Wonder frame,
 The Lover or distrusts his Eyes,
 Or thinks 'twas all a Dream.
 Some censure this as lewd and low,
 Who are to Bounty blind ;
 For to forget what we bestow,
 Bespeaks a noble Mind.
Doris our Thanks nor asks, nor needs :
 For all her Favours done
 From her Love flows, as Light proceeds
 Spontaneous from the Sun.
 On one or other still her Fires
 Display their genial Force ;
 And she, like *Sol*, alone retires,
 To shine elsewhere of Course.



T O S L E E P.

E L E G Y.

O Sleep! thou Flatterer of happy Minds,
 How soon a troubled Breast thy Falshood finds!
 Thou common Friend, officious in thy Aid,
 Where no Distress is shown, nor Want betray'd :
 But oh, how swift, how sure thou art to shun
 The Wretch, by Fortune or by Love undone!

Where

Where are thy gentle Dews, thy softer Pow'rs,
 Which us'd to wait upon my Midnight Hours ?
 Why dost thou cease thy hov'ring Wings to spread,
 With friendly Shade around my restless Bed ?
 Can no Complaining thy Compassion move ?
 Is thy Antipathy so strong to Love !
 O no ! thou art the prosp'rous Lover's Friend,
 And dost uncall'd his pleasing Toils attend.
 With equal Kindness, and with rival Charms,
 Thy Slumbers lull him in his Fair-one's Arms ;
 Or from her Bosom he to thine retires,
 Where sooth'd with Ease the panting Youth respire,
 'Till soft Repose restore his drooping Sense,
 And Rapture is reliev'd by Indolence.
 But oh, what Fortune does the Lover bear,
 Forlorn by thee, and haunted by Despair !
 From racking Thoughts by no kind Slumber freed,
 But painful Nights his joyless Days succeed.
 But why, dull God, do I of thee complain ?
 Thou didst not cause, nor canst thou ease my Pain.
 Forgive what my distracting Grief has said,
 I own unjustly I thy Sloth upbraid.
 For oft I have thy proffer'd Aid repell'd,
 And my reluctant Eyes from Rest withheld ;
 Implor'd the Muse to break thy gentle Chains,
 And sung with *Philomel* my nightly Strains.
 With her I sing, but cease not with her Song,
 For more enduring Woes my Days prolong.
 The Morning Lark to mine accords his Note,
 And tunes to my Distress his warbling Throat :
 Each setting and each rising Sun I mourn,
 Wailing alike his Absence and Return.
 And all for thee—What had I well-nigh said ?
 Let me not name thee, thou too-charming Maid.
 No—as the wing'd Musicians of the Grove,
 Th' Associates of my Melody and Love,
 In moving Sound alone relate their Pain,
 And not with Voice articulate complain ;

332 POEMS ON SEVERAL OCCASIONS.

So shall my Muse my tuneful Sorrows sing,
And lose in Air her Name from whom they spring.
O may no wakeful Thoughts her Mind molest,
Soft be her Slumbers, and sincere her Rest :
For her, O Sleep, thy balmy Sweets prepare ;
The Peace I lose for her, to her transfer.
Hush'd as the falling Dews, whose noiseless Show'rs
Imperle the folded Leaves of Ev'ning Flow'rs,
Steal on her Brow : And as those Dews attend,
'Till warn'd by waking Day to re-ascend,
So wait thou for her Morn ; then, gently rise,
And to the World restore the Day-break of her Eyes.

T O

Sir GODFREY KNELLER,

Occasioned by

L—Y—'s PICTURE.

I YIELD, O *Kneller*, to superior Skill,
Thy Pencil triumphs o'er the Poet's Quill :
If yet my vanquish'd Muse exert her Lays,
It is no more to rival thee, but praise.

Oft have I try'd, with unavailing Care,
To trace some Image of the much-lov'd Fair ;
But still my Numbers ineffectual prov'd,
And rather shew'd how much, than whom, I lov'd :
But thy unerring Hands, with matchless Art,
Have shewn my Eyes th' Impression in my Heart ;
The bright Idea both exists and lives,
Such vital Heat thy genial Pencil gives :
Whose daring Point, not to the Face confin'd,
Can penetrate the Heart, and paint the Mind.

Others

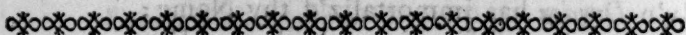
Others some faint Resemblance may exprefs,
 Which, as 'tis drawn by Chance, we find by Guefs.
 Thy Pictures raife no Doubts, when brought to View,
 At once they're known, and seem to know us too.
 Transcendent Artist! How complete thy Skill!
 Thy Pow'r to act is equal to thy Will.
 Nature and Art in thee alike contend,
 Not to oppose each other, but befriend:
 For what thy Fancy has with Fire design'd,
 Is by thy Skill both temper'd and refin'd.
 As in thy Pictures Light consents with Shade,
 And each to other is subservient made,
 Judgment and Genius so concur in thee,
 And both unite in perfect Harmony.

But After-days, my Friend, must do thee right,
 And set thy Virtues in unenvy'd Light.
 Fame due to vast Desert is kept in Store,
 Unpay'd, 'till the Deserver is no more.
 Yet thou, in present, the best Part hast gain'd,
 And from the chosen Few Applause obtain'd:
 Ev'n he who best cou'd judge and best cou'd praise,
 Has high extoll'd thee in his deathless Lays;
 Ev'n *Dryden* has immortaliz'd thy Name;
 Let that alone suffice thee, think that Fame.
 Unfit I follow where he led the Way,
 And court Applause by what I seem to pay.
 Myself I praise, while I thy Praise intend,
 For 'tis some Virtue, Virtue to commend:
 And next to Deeds, which our own Honour raife,
 Is to distinguish them who merit Praise.

To

To a C A N D L E.
E L E G Y.

THOU watchful Taper, by whose silent Light
I lonely pass the melancholy Night;
Thou faithful Witness of my secret Pain,
To whom alone I venture to complain;
O learn with me, my hopeless Love to moan;
Commiserate a Life so like thy own.
Like thine, my Flames to my Destruction turn,
Wasting that Heart by which supply'd they burn.
Like thine, my Joy and Suffering they display,
At once are Signs of Life, and Symptoms of Decay.
And as thy fearful Flames the Day decline,
And only during Night presume to shine;
Their humble Rays not daring to aspire
Before the Sun, the Fountain of their Fire:
So mine, with conscious Shame, and equal Awe,
To Shades obscure and Solitude withdraw;
Nor dare their Light before her Eyes disclose,
From whose bright Beams their Being first arose.



OVID's THIRD BOOK

OF THE
A R T OF L O V E.

Translated into ENGLISH VERSE.

WHEREIN

He recommends the Rules and Instructions to the *Fair Sex*, in the Conduct of their Amours: After having already composed Two Books for the Use of *Men* upon the same Subject.

THE Men are arm'd, and for the Fight prepare;
And now we must instruct and arm the Fair.
Both Sexes, well appointed, take the Field,
And mighty Love determine which shall yield.

Man

Man were ignoble, when, thus arm'd, to show
Unequal Force against a naked Foe :

No Glory from such Conquest can be gain'd,
And Odds are always by the Brave disdain'd.

But some exclaim, "What Frenzy rules your Mind ?

" Would you increase the Craft of Woman-kind !

" Teach them new Wiles and Arts ! As well you may

" Instruct a Snake to bite, or Wolf to prey."

But, sure, too hard a Censure they pursue,

Who charge on all the Failings of a few.

Examine first impartially each Fair,

Then, as the merits, or condemn, or spare.

If (1) *Menelaus*, and the King of Men,

With Justice of their Sister-wives complain ;

If false (2) *Eriphyle* forsook her Faith,

And for Reward procur'd her Husband's Death ;

Penelope (3) was loyal still, and chaste,

Thro' twenty Years her Lord in Absence pass'd.

Reflect how (4) *Laodamia's* Truth was try'd,

Who, tho' in Bloom of Youth, and Beauty's Pride,

To share her Husband's Fate, untimely dy'd.

Think how (5) *Alcestes'* Piety was prov'd,

Who lost her Life to save the Man she lov'd.

Receive me, *Capaneus*, (6) *Evadne* cry'd ;

Nor Death itself our Nuptials shall divide :

To join thy Ashes, pleas'd I shall expire.

She said, and leap'd amid the Fun'ral Fire.

Virtue (7) herself a Goddess we confess,

Both Female in her Name and in her Dress ;

No Wonder then, if to her Sex inclin'd,

She cultivates with Care a Female Mind.

But these exalted Souls exceed the Reach

Of that soft Art which I pretend to teach.

My tender Bark requires a gentle Gale,

A little Wind will fill a little Sail.

Of sportive Loves I sing, and shew what Ways

The willing Nymph must use her Bliss to raise,

And how to captivate the Man she'd please.

Woman

336 POEMS ON SEVERAL OCCASIONS.

Woman is soft, and of a tender Heart,
 Apt to receive, and to retain Love's Dart:
 Man has a Breast robust, and more secure,
 It wounds him not so deep, nor hits so sure.
 Men oft are false; and, if you search with Care,
 You'll find less Fraud imputed to the Fair.
 The faithless (8) *Jason* from *Medea* fled,
 And made *Creüsa* Partner of his Bed.
 Bright (9) *Ariadne*, on an unknown Shore,
 Thy Absence, perjur'd *Theseus*, did deplore.
 If then, the wild Inhabitants of Air
 Forbore her tender lovely Limbs to tear,
 It was not owing, *Theseus*, to thy Care.
 Enquire the Cause, and let *Demophoon* tell,
 Why (10) *Phyllis* by a Fate untimely fell.
 Nine Times, in vain, upon the promis'd Day,
 She sought th' appointed Shore, and view'd the Sea:
 Her Fall the fading Trees consent to mourn,
 And shed their Leaves round her lamented Urn.

The Prince so far for Piety renown'd,
 To thee, (11) *Eliza*, was unfaithful found;
 To thee forlorn, and languishing with Grief,
 His Sword alone he left, thy last Relief.
 Ye ruin'd Nymphs, shall I the Cause impart
 Of all your Woes? 'Twas Want of needful Art.
 Love, of itself, too quickly will expire;
 But pow'rful Art perpetuates Desire.
 Women had yet their Ignorance bewail'd,
 Had not this Art by *Venus* been reveal'd.

Before my Sight the *Cyprian* Goddess shone,
 And thus she said; "What have poor Women done?
 "Why is that weak, defenceless Sex expos'd,
 "On ev'ry Side, by Men well-arm'd, inclos'd?
 "Twice are the Men instructed by the Muse,
 "Nor must she now to teach the Sex refuse.
 "The (12) Bard, who injur'd *Helen* in his Song,
 "Recanted after, and redress'd the Wrong.

"And

“ And you, if on my Favour you depend,
 “ The Cause of Women, while you live, defend.”
 This said, a myrtle Sprig, which Berries bore,
 She gave me (for a myrtle Wreath she wore).
 The Gift receiv’d, my Sense enlighten’d grew,
 And from her Presence Inspiration drew.
 Attend, ye Nymphs, by Wedlock unconfin’d,
 And hear my Precepts, while she prompts my Mind.
 Ev’n now, in Bloom of Youth, and Beauty’s Prime,
 Beware of coming Age, nor waste your Time:
 Now, while you may, and rip’ning Years invite,
 Enjoy the seasonable, sweet Delight:
 For rolling Years, like stealing Waters, glide;
 Nor hope to stop their ever-ebbing Tide:
 Think not *Hereafter* will the Loss repay;
 For ev’ry Morrow will the Taste decay,
 And leave less Relish than the former Day. }
 I’ve seen the Time, when, on that wither’d Thorn,
 The blooming Rose vy’d with the blushing Morn.
 With fragrant Wreaths I thence have deck’d my Head,
 And see how leafless now, and how decay’d!
 And you, who now the love-sick Youth reject,
 Will prove, in Age, what Pains attend Neglect.
 None, then, will press upon your Midnight Hours,
 Nor wake, to strew your Street with Morning Flow’rs.
 Then nightly Knockings at your Door will cease,
 Whose noiseless Hammer, then, may rust in Peace.
 Alas, how soon a clear Complexion fades!
 How soon a wrinkled Skin plump Flesh invades!
 And what avails it, tho’ the Fair-one swears
 She from her Infancy had some grey Hairs?
 She grows all hoary in a few more Years,
 And then the venerable Truth appears.
 The Snake his Skin, the Deer his Horns may cast,
 And both renew their Youth and Vigour past:
 But no Receipt can Human-kind relieve,
 Doom’d to decrepid Age without Reprieve.

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Then crop the Flow'r which yet invites your Eye,
 And which, ungather'd, on its Stalk must die.
 Besides, the tender Sex is form'd to bear,
 And frequent Births too soon will Youth impair :
 Continual Harvest wears the fruitful Field,
 And Earth itself decays too often till'd.
 'Thou didst not, *Cynthia*, scorn the *Latmian* (13) Swain ;
 Nor thou, *Aurora*, (14) *Cephalus* disdain ;
 'The *Paphian* Queen, who, for (15) *Adonis*' Fate,
 So deeply mourn'd, and who laments him yet,
 Has not been found inexorable since ;
 Witness (16) *Harmonia*, and the *Dardan* Prince.
 Then take Example, Mortals, from above,
 And like Immortals live, and like 'em love.
 Refuse not those Delights, which Men require,
 Nor let your Lovers languish with Desire.
 False tho' they prove, what Loss can you sustain ?
 Thence let a Thousand take, 'twill all remain.
 Tho' constant Use, ev'n Flint and Steel impairs,
 What you employ no Diminution fears.
 Who would, to light a Torch, their Torch deny ?
 Or who can dread drinking an Ocean dry ?
 Still Women lose, you cry, if Men obtain ;
 What do they lose, that's worthy to retain (17) ?
 Think not this said to prostitute the Sex,
 But undeceive whom needless Fears perplex.

Thus far a gentle Breeze supplies our Sail,
 Now lanch'd to Sea, we ask a brisker Gale.
 And, first, we treat of Dress. The well-dress'd Vine
 Produces plumpest Grapes, and richest Wine ;
 And plenteous Crops of golden Grain are found,
 Alone, to grace well-cultivated Ground.
 Beauty's the Gift of Gods, the Sex's Pride !
 Yet to how many is that Gift deny'd ?
 Art helps a Face ; a Face, tho' heav'nly fair,
 May quickly fade for Want of needful Care.
 In ancient Days, if Women slighted Dress,
 Then Men were ruder too, and lik'd it less.

If *Hector's* (18) Spouse was clad in stubborn Stuff,
 A Soldier's Wife became it well enough.
Ajax, to shield his ample Breast, provides
 Seven lusty Bulls, and tans their sturdy Hides;
 And might not he, d'ye think, be well caref'd,
 And yet his Wife not elegantly dress'd?
 With rude Simplicity *Rome* first was built,
 Which now we see adorn'd, and carv'd, and gilt.
 This (19) Capitol, with that of old compare;
 Some other *Jove*, you'd think, was worshipp'd there.
 That lofty Pile, where Senates dictate Law,
 When *Tatius* reign'd, was poorly thatch'd with Straw:
 And where *Apollo's* Fane refulgent stands,
 Was heretofore a Track of Pasture-Lands.
 Let ancient Manners other Men delight;
 But me the modern please, as more polite.
 Not that Materials now in Gold are wrought,
 And distant Shores for orient Pearls are sought;
 Nor for, that Hills exhaust their marble Veins,
 And Structures rise whose Bulk the Sea restrains;
 But, that the World is civiliz'd of late,
 And polish'd from the Rust of former Date.
 Let not the Nymph with Pendants load her Ear,
 Nor in Embroid'ry, or Brocade, appear;
 Too rich a Dress may sometimes check Desire;
 And Cleanliness more animate Love's Fire.
 The Hair dispos'd, may gain or lose a Grace,
 And much become, or misbecome the Face.
 What suits your Features, of your Glass enquire,
 For no one Rule is fix'd for Head-attire.
 A Face too long shou'd part and flat the Hair,
 Left, upward comb'd, the Length too much appear:
 So *Laodamia* dress'd. A Face too round,
 Shou'd show the Ears, and with a Tow'r be crown'd.
 On either Shoulder, one, her Locks displays;
 Adorn'd like *Phæbus*, when he sings his Lays:
 Another, all her Tresses ties behind;
 So dress'd, *Diana* hunts the fearful Hind.

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Dishevell'd Locks most graceful are to some ;
 Others, the binding Fillets more become :
 Some plait, like spiral Shells, their braided Hair,
 Others, the loose and waving Curl prefer.
 But, to recount the sev'ral Dresses worn,
 Which artfully each sev'ral Face adorn,
 Were endless, as to tell the Leaves on Trees,
 The Beasts on *Alpine* Hills, or *Hybla's* Bees.
 Many there are, who seem to slight all Care,
 And with a pleasing Negligence ensnare ;
 Whole Mornings oft in such a Dress are spent,
 And all is Art that looks like Accident.
 With such Disorder (20) *Iöle* was grac'd,
 When great *Alcides* first the Nymph embrac'd.
 So *Ariadne* came to *Bacchus'* Bed,
 When with the Conqueror from *Crete* she fled.
 Nature, indulgent to the Sex, repays
 The Losses they sustain, by various Ways.
 Men ill supply those Hairs they shed in Age,
 Lost, like Autumnal Leaves, when North-winds rage.
 Women, with Juice of Herbs, grey Locks disguise,
 And Art gives Colour which with Nature vies.
 Thewell-wove Tow'rs they wear their own are thought;
 But only are their own, as what they've bought.
 Nor need they blush to buy Heads ready dress'd,
 And chuse, at publick Shops, what suits 'em best.
 Costly Apparel let the Fair-one fly,
 Enrich'd with Gold, or with the *Tyrian* Dye.
 What Folly must in such Expence appear,
 When more becoming Colours are less dear?
 One, with a Dye is ting'd of lovely Blue;
 Such as, thro' Air serene, the Sky we view.
 With yellow Lustre see another spread,
 As if the Golden-Fleece compos'd the Thread.
 Some, of the Sea-green Wave the Cast display;
 With this the Nymphs their-beauteous Forms array:
 And some the Saffron Hue will well adorn;
 Such is the Mantle of the blushing Morn.

Of Myrtle-Berries, one, the Tincture shows ;
 In this, of Amethysts, the Purple grows,
 And, that, more imitates the paler Rose.
 Nor *Thracian* Cranes forget, whose silv'ry Plumes
 Give Patterns, which employ the mimick Looms.
 Nor Almond, nor the Chesnut Dye disclaim ;
 Nor others, which from Wax derive their Name.
 As Fields you find, with various Flow'rs o'erspread,
 When Vineyards bud, and Winter's Frost is fled ;
 So various are the Colours you may try,
 Of which, the thirsty Wool imbibes the Dye.
 Try ev'ry one : What best becomes you, wear ;
 For no Complexion all alike can bear.
 If fair the Skin, Black may become it best,
 In Black the lovely Fair (22) *Briseis* dress'd :
 If brown the Nymph, let her be cloath'd in White,
Andromeda (22) so charm'd the wond'ring Sight.

I need not warn you of too-pow'rful Smells,
 Which, sometimes Health, or kindly Heat expels.
 Nor, from your tender Legs to pluck with Care
 The casual Growth of all unseemly Hair.
 Tho' not to Nymphs of (23) *Caucasus* I sing,
 Nor such who taste remote the *Myfian* (24) Spring ;
 Yet, let me warn you, that, thro' no Neglect,
 You let your Teeth disclose the least Defect.
 You know the Use of *White* to make you fair,
 And how, with *Red*, lost Colour to repair ;
 Imperfect Eye-brows you by Art can mend,
 And Skin, when wanting, o'er a Scar extend.
 Nor need the Fair-one be asham'd, who tries,
 By Art, to add new Lustre to her Eyes.

A little Book (25) I've made, but with great Care,
 How to preserve the Face, and how repair.
 In that, the Nymphs, by Time or Chance annoy'd,
 May see, what Pains to please 'em I've employ'd.
 But, still beware, that from your Lover's Eye
 You keep conceal'd the Med'cines you apply :

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Tho' Art assists, yet must that Art be hid,
 Left, whom it would invite, it should forbid.
 Who would not take Offence, to see a Face
 All daub'd, and dripping with the melted Grease?
 And tho' your Unguents bear th' *Athenian* Name,
 The Wool's unsav'ry Scent is still the same.

Marrow of Stags, nor your *Pomatus* try,
 Nor clean your furry Teeth, when Men are by;
 For many Things, when done, afford Delight,
 Which yet, while doing, may offend the Sight.
 Even *Myro's* (26) Statues, which for Art surpass
 All others, once were but a shapeless Mass;
 Rude was that Gold which now in Rings is worn,
 As once the Robe you wear was Wool unshorn.
 Think, how that Stone rough in the Quarry grew,
 Which, now, a perfect *Venus* shews to view.

While we suppose you sleep, repair your Face,
 Lock'd from Observers, in some secret Place.
 Add the last Hand, before yourselves you show;
 Your Need of Art, why should your Lover know?
 For many Things, when most conceal'd, are best;
 And few, of strict Enquiry, bear the Test.
 Those Figures which in Theatres are seen,
 Gilded without, are common Wood within.
 But no Spectators are allow'd to pry,
 'Till all is finish'd, which allures the Eye.

Yet, I must own, it oft affords Delight,
 To have the Fair-one comb her Hair in Sight;
 To view the flowing Honours of her Head
 Fall on her Neck, and o'er her Shoulders spread.
 But let her look, that she with Care avoid
 All fretful Humours, while she's so employ'd;
 Let her not still undo, with peevish Haste,
 All that her Woman does; who does her best.
 I hate a Vixen, that her Maid assails,
 And scratches with her Bodkin, or her Nails;
 While the poor Girl in Blood and Tears must mourn,
 And her Heart curses, what her Hands adorn.

Let

Let her who has no Hair, or has but some,
Plant Centinels before her Dressing-Room :
Or in the Fane of the good Goddess dress,
Where all the Male-kind are debarr'd Access.

'Tis said, that I (but 'tis a Tale devis'd)
A Lady at her Toilet once surpriz'd ;
Who starting, snatch'd in Haste the Tow'r she wore,
And in a Hurry, plac'd the hinder Part before.
But on our Foes fall ev'ry such Disgrace,
Or barb'rous Beauties of the *Parthian* Race.
Ungraceful 'tis to see without a Horn
The lofty Hart, whom Branches best adorn ;
A leafless Tree, or an unverdant Mead ;
And as ungraceful is a hairless Head.

But think not, these Instructions are design'd
For first-rate Beauties of the finish'd Kind :
Not to a *Semele*, or (27) *Leda* bright,
Nor an (28) *Europa*, these my Rules I write ;
Nor the fair *Helen* do I teach, whose Charms
Stirr'd up *Atrides*, and all *Greece*, to Arms :
Thee to regain, well was that War begun,
And *Paris* well defended what he won ;
What Lover, or what Husband, would not fight
In such a Cause, where both are in the Right ?

The Crowd I teach, some homely, and some fair ;
But of the former Sort, the larger Share.
The Handsome, least require the Help of Art,
Rich in themselves, and pleas'd with Nature's Part.
When calm the Sea, at Ease the Pilot lies,
But all his Skill exerts when Storms arise.

Faults in your Person, or your Face, correct ;
And few are seen that have not some Defect.
The Nymph too short, her Seat should seldom quit,
Lest, when she stands, she may be thought to sit ;
And when extended on her Couch she lies,
Let Length of Petticoats conceal her Size. [chuse,
The Lean, of thick-wrought Stuff her Cloaths should
And fuller made, than what the Plumper use.

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If pale, let her the crimson Juice apply ;
 If swarthy, to the (29) *Pharian* Varnish fly.
 A Leg too lank, tight Garters still must wear ;
 Nor should an ill-shap'd Foot be ever bare.
 Round Shoulders, (30) bolster'd, will appear the least ;
 And lacing strait, confines too full a Breast.
 Whose Fingers are too fat, and Nails too coarse,
 Should always shun much Gesture in Discourse.
 And you, whose Breath is touch'd this Caution take,
 Nor fasting, nor too near another speak.
 Let not the Nymph with Laughter much abound,
 Whose Teeth are black, uneven, or unsound.
 You hardly think how much on this depends,
 And how a Laugh, or spoils a Face, or mends.
 Gape not too wide, lest you disclose your Gums,
 And lose the Dimple which the Cheek becomes.
 Nor let your Sides too strong Concussions shake,
 Lest you the Softness of the Sex forsake.
 In some, Distortions quite the Face disguise ;
 Another laughs, that you would think she cries.
 In one, too hoarse a Voice we hear betray'd,
 Another's is as harsh as if she bray'd,
 What cannot Art attain ! Many, with Ease,
 Have learn'd to weep, both when and how they please.
 Others, thro' Affection, lisp, and find,
 In Imperfection, Charms to catch Mankind.
 Neglect no Means which may promote your Ends ;
 Now learn what Way of Walking recommends.
 Too masculine a Motion shocks the Sight ;
 But female Grace allures with strange Delight.
 One has an artful Swing and Jut behind,
 Which helps her Coats to catch the swelling Wind ;
 Swell'd with the wanton Wind, they loosely flow,
 And ev'ry Step and graceful Motion show.
 Another, like an (31) *Umbrian's* sturdy Spouse,
 Strides all the Space her Petticoat allows.
 Between Extremes, in this, a Mean adjust,
 Nor shew too nice a Gait, nor too robust.

If

If snowy white your Neck, you still should wear
That, and the shoulder of the left Arm, bare.
Such Sights ne'er fail to fire my am'rous Heart,
And make me pant to kiss the naked Part.

(32) *Sirens*, tho' Monsters of the stormy Main,
Can Ships, when under Sail, with Songs, detain :
Scarce could *Ulysses* by his Friends be bound,
When first he listen'd to the charming Sound.
Singing insinuates : Learn, all ye Maids ;
Oft, when a Face forbids, a Voice persuades,
Whether on Theatres loud Strains we hear,
Or in *Ruelle* some soft *Egyptian* Air.
Well shall she sing, of whom I make my Choice,
And with her Lute accompany her Voice.
The Rocks were stirr'd, the Beasts to listen stay'd,
When on his Lyre melodious (33) *Orpheus* play'd ;
Even *Cerberus* and Hell that Sound obey'd. }
And Stones officious were, thy Walls to raise,
O *Thebes*, attracted by (34) *Amphion's* Lays.
The Dolphin, dumb itself, thy Voice admir'd,
And was, (35) *Arion*, by thy Songs inspir'd.

Of sweet (36) *Callimachus* the Works rehearse,
And read (37) *Philetas* and (38) *Anacreon's* Verse.
Terentian Plays may much the Mind improve ;
But softest (39) *Sappho* best instructs to love.
Propertius, *Gallus*, and (40) *Tibullus* read,
And let (41) *Varronian* Verse to these succeed.
Then mighty *Maro's* Work with Care peruse ;
Of all the *Latin* Bards the noblest Muse.
Even I, 'tis possible, in After-days,
May 'scape Oblivion, and be nam'd with these.
My labour'd Lines, some Readers may approve,
Since I've instructed either Sex in Love.
Whatever Book you read of this soft Art,
Read with a Lover's Voice, and Lover's Heart.

Tender Epistles too, by me are fram'd,
A Work before unthought-of, and unnam'd.

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Such was your sacred Will, O tuneful Nine!
Such thine, *Apollo*, and *Lyæus*, thine!

Still unaccomplish'd may the Maid be thought,
Who gracefully to dance was never taught:
That active Dancing may to Love engage,
Witness the well-kept Dancers of the Stage.

Of some old Trifles I'm ashamed to tell,
Tho' it becomes the Sex to trifle well;
To raffle prettily, or slur a Dye,
Implies both Cunning and Dexterity.
Nor is't amiss at Chefs to be expert,
For Games most thoughtful, sometimes, most divert.
Learn ev'ry Game, you'll find it prove of Use;
Parties begun at Play, may Love produce.
But, easier 'tis to learn how Bets to lay,
Than how to keep your Temper while you play.
Unguarded then, each Breast is open laid,
And while the Head's intent, the Heart's betray'd.
Then, base Desire of Gain, then, Rage appears,
Quarrels and Brawls arise, and anxious Fears;
Then, Clamours and Revilings reach the Sky,
While losing Gamesters all the Gods defy.
Then horrid Oaths are utter'd ev'ry Cast;
They grieve, and curse, and storm, nay, weep at last.
Good *Jove* avert such shameful Faults as these,
From ev'ry Nymph whose Heart's inclin'd to please.
Soft Recreations fit the female Kind;
Nature, for Men, has rougher Sports design'd:
To wield the Sword, and hurl the pointed Spear;
To stop, or turn the Steed, in full Career.

Tho' martial Fields ill suit your tender Frames,
Nor may you swim in *Tiber's* rapid Streams;
Yet when *Sol's* burning Wheels from *Leo* drive,
And at the glowing (42) Virgin's Sign arrive,
'Tis both allow'd, and fit you shou'd repair
To pleasant Walks, and breathe refreshing Air.
To *Pompey's* (43) Gardens, or the shady Groves
Which *Cæsar* honours, and which *Phæbus* loves:

(44) *Phæ-*

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(44) *Phæbus*, who sunk the proud *Egyptian* Fleet,
And made *Augustus*' Victory compleat.
Or seek those Shades, where Monuments of Fame
Are rais'd, to *Livia*'s and (56) *Octavia*'s Name;
Or, where (46) *Agrippa* first adorn'd the Ground,
When he with naval Victory was crown'd.
To *Isis*' (47) Fane, to Theatres resort;
And in the *Circus* see the noble Sport.
In ev'ry publick Place, by Turns, be shown;
In vain you're fair, while you remain unknown.
Should you, in Singing, (48) *Thamyra*s transcend;
Your Voice unheard, who cou'd your Skill commend?
Had not (49) *Apelles* drawn the Sea-born Queen,
Her Beauties, still, beneath the Waves had been.

Poets inspir'd, write only for a Name,
And think their Labours well repay'd with Fame,
In former Days, I own, the Poets were
Of Gods and Kings the most peculiar Care;
Majestick Awe was in the Name allow'd,
And, they, with rich Possessions were endow'd.
Ennius (50) with Honours was by *Scipio* grac'd,
And, next his own, the Poet's Statue plac'd.
But now their Ivy Crowns bear no Esteem,
And all their Learning's thought an idle Dream.
Still, there's a Pleasure, that proceeds from Praise: }
What could the high Renown of *Homer* raise,
But that he sung his *Iliad*'s deathless Lays? }

Who could have been of (51) *Danaë*'s Charms af-
fur'd,

Had she grown old, within her Tow'r immur'd?
This, as a Rule, let ev'ry Nymph pursue;
That 'tis her Int'rest oft to come in View.

A hungry Wolf at all the Herd will run,
In hopes, thro' many, to make sure of one.
So, let the Fair the gazing Crowd assail,
That over one, at least, she may prevail.
In ev'ry Place to please, be all her Thought;
Where, sometimes, least we think, the Fish is caught.

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Sometimes, all Day, we hunt the tedious Foil,
Anon, the Stag himself shall seek the Toil.

How cou'd *Andromeda* once doubt Relief,
Whose Charms were heighten'd and adorn'd by Grief?
The widow'd Fair, who sees her Lord expire,
While yet she weeps, may kindle new Desire,
And *Hymen's* Torch re-light with Fun'ral Fire. }

Beware of Men who are too sprucely dress'd;
And look, you fly with Speed a Fop profess'd.
Such Tools, to you, and to a thousand more,
Will tell the same dull Story o'er and o'er.
This Way and that, unsteadily they rove,
And never fix'd, are Fugitives in Love.
Such flutt'ring Things all Women sure should hate,
Light, as themselves, and more effeminate.
Believe me! all I say is for your Good;
Had (53) *Priam* been believ'd, *Troy* still had stood.

Many, with base Designs, will Passion feign,
Who know no Love, but sordid Love of Gain.
But let not powder'd Heads, nor essenc'd Hair,
Your well-believing, easy Hearts ensnare.
Rich Cloaths are oft by common Sharpers worn,
And Diamond Rings felonious Hands adorn.
So, may your Lover burn with fierce Desire
Your Jewels to enjoy, and best Attire.
Poor *Cloe* robb'd, runs crying thro' the Streets:
And as she runs, "Give me my own," repeats.
How often, (53) *Venus*, hast thou heard such Cries,
And laugh'd amidst thy *Appian* Votaries?
Some so notorious are, their very Name
Must ev'ry Nymph whom they frequent, defame.
Be warn'd by Ills, which others have destroy'd,
And faithless Men with constant Care avoid.
Trust not a *Theseus*, fair *Athenian* Maid,
Who has so oft th' attesting Gods betray'd.
And thou, *Demophoon*, Heir to *Theseus'* Crimes,
Hast lost thy Credit to all future Times.

Promise

Promise for Promise, equally afford,
But once a Contract made, keep well your Word.
For, she for any Act of Hell is fit,
And, undismay'd, may Sacrilege commit,
With impious Hands cou'd quench the vestal Fire,
Poison her Husband, in her Arms, for Hire,
Who, first, to take a Lover's Gift complies,
And then defrauds him, and his Claim denies.

But hold, my Muse, check thy unruly Horse,
And more in Sight pursue th' intended Course.

If Love-Epistles, tender Lines impart,
And *Billet-doux* are sent, to sound your Heart,
Let all such Letters, by a faithful Maid,
Or Confident, be secretly convey'd.
Soon from the Words you'll judge, if read with Care,
When feign'd a Passion is, and when sincere.
Ere in Return you write, some Time require;
Delays, if not too long, increase Desire:
Nor let the pressing Youth with Ease obtain,
Nor yet refuse him with too rude Disdain.
Now, let his Hopes, now, let his Fears increase,
But by Degrees, let Fear to Hope give Place.

Be sure avoid set Phrases, when you write,
The usual Way of Speech is more polite.
How have I seen the puzzled Lover vex'd,
To read a Letter with hard Words perplex'd!
A Stile too coarse, takes from a handsome Face,
And makes us wish an uglier in its place.

But since (tho' Chastity be not your Care)
You from your Husband still wou'd hide th' Affair,
Write to no Stranger, 'till his Truth be try'd;
Nor in a foolish Messenger confide.
What Agonies that Woman undergoes,
Whose Hand the Traitor threatens to expose;
Who rashly trusting, dreads to be deceiv'd,
And lives for ever to that Dread enslav'd!
Such Treachery can never be surpass'd,
For those Discov'ries, sure as Light'ning, blast.

Might

350 POEMS ON SEVERAL OCCASIONS.

Might I advise, Fraud shou'd with Fraud be paid ;
Let Arms repel all who with Arms invade.

But since your Letters may be brought to Light,
What, if in sev'ral Hands, you learn'd to write ?
My Curse on him who first the Sex betray'd,
And this Advice so necessary made.
Nor let your Pocket-Book two Hands contain,
First, rub your Lover's out, then write again.
Still one Contrivance more remains behind,
Which you may use as a convenient Blind ;
As if to Women writ, your Letters frame,
And let your Friend to you subscribe a female Name.

Now, greater Things to tell, my Muse prepare,
And clap on all the Sail the Bark can bear.
Let no rude Passions in your Looks find Place ;
For Fury will deform the finest Face :
It swells the Lips, and blackens all the Veins,
While in the Eye a *Gorgon* Horror reigns.

When on her Flute divine (54) *Minerva* play'd,
And in a Fountain saw the Change it made,
Swelling her Cheek : She flung it quick aside ;
" Nor is thy Musick so much worth," she cry'd.
Look in your Glass, when you with Anger glow,
And you'll confess, you scarce yourselves can know.
Nor with excessive Pride insult the Sight,
For gentle Looks, alone, to Love invite.
Believe it as a Truth that's daily try'd,
There's nothing more detestable than Pride.
How have I seen some *Airs* Disgust create,
Like Things which by Antipathy we hate !
Let Looks with Looks, and Smiles with Smiles be paid,
And when your Lover bows, incline your Head.
So, Love preluding, plays at first with Hearts,
And after wounds with deeper-piercing Darts.
Nor me a melancholy Mistress charms ;
Let sad (55) *Tecmessa* weep in *Ajax*' Arms.
Let mourning Beauties, sullen Heroes move ;
We chearful Men, like Gaiety in Love.

Let

Let *Hector* in *Andromache* delight,
 Who, in bewailing *Troy* wastes all the Night.
 Had they not both borne Children (to be plain)
 I ne'er cou'd think they'd with their Husbands lain.
 I no Idea in my Mind can frame,
 That either one or t' other doleful Dame,
 Cou'd toy, cou'd fondle, or cou'd call their Lords
 " My Life, my Soul ;" or speak endearing Words.
 Why, from Comparisons should I refrain,
 Or, fear small Things by greater to explain ?
 Observe what Conduct prudent Gen'als use,
 And how their sev'ral Officers they chuse ;
 To one, a Charge of Infantry commit,
 Another, for the Horse, is thought more fit.
 So you your sev'ral Lovers should select,
 And, as you find 'em qualify'd, direct.
 The wealthy Lover Store of Gold should send ;
 The Lawyer should, in Courts, your Cause defend.
 We, who write Verse, with Verse alone should bribe ;
 Most apt to love is all the tuneful Tribe.
 By us, your Fame shall thro' the World be blaz'd ;
 So (56) *Nemesis*, so *Cynthia's* Name was rais'd.
 From East to West, *Lycoris's* Praises ring ;
 Nor are *Corinna's* silent, whom we sing.
 No Fraud the Poet's sacred Breast can bear ;
 Mild are his Manners, and his Heart sincere :
 Nor Wealth he seeks, nor feels Ambition's Fires,
 But shuns the Bar ; and Books and Shades requires.
 Too faithfully, alas ! we know to love,
 With Ease we fix, but we with Pain remove ;
 Our softer Studies with our Souls combine,
 And, both, to Tenderness our Hearts incline.
 Be gentle, Virgins, to the Poet's Pray'r,
 The God that fills him, and the Muse revere ;
 Something divine is in us, and from Heav'n
 Th' inspiring Spirit can alone be giv'n.
 'Tis Sin, a Price from Poets to exact ;
 But 'tis a Sin no Woman fears to act.

Yet

352 POEMS ON SEVERAL OCCASIONS.

Yet hide, howe'er, your Avarice from Sight,
Lest you too soon your new Admirer fright.

As skilful Riders, rein, with diff'rent Force,
A new-back'd Courser, and a well-train'd Horse;
Do you, by diff'rent Management, engage
The Man in Years, and Youth of greener Age.
This, while the Wiles of Love are yet unknown,
Will gladly cleave to you, and you alone:
With kind Caresses oft indulge the Boy,
And all the Harvest of his Heat enjoy.
Alone, thus blest'd, of Rivals most beware;
Nor Love, nor Empire, can a Rival bear.

Men more discreetly love, when more mature,
And many Things, which Youth disdains, endure;
No Windows break nor Houses set on Fire,
Nor tear their own, or Mistresses Attire.
In Youth, the boiling Blood gives Fury Vent,
But, Men in Years, more calmly Wrongs resent.
As Wood when green, 'or as a Torch when wet,
They slowly burn, but long retain their Heat.
More bright is youthful Flame, but sooner dies;
Then, swiftly seize the Joy that swiftly flies.

Thus all betraying to the beauteous Foe,
How, surely to enslave ourselves, we show.
To trust a Traitor, you'll no Scruple make,
Who is a Traitor only for your Sake.

Who yields too soon, will soon her Lover lose;
Wou'd you retain him long, then, long refuse.
Oft, at your Door, make him for Entrance wait,
There let him lie, and threaten and intreat.
When cloy'd with Sweets, Bitters the Taste restore;
Ships, by fair Winds, are sometimes run ashore.
Hence springs the Coldness of a marry'd Life,
The Husband, when he pleases, has his Wife.
Bar but your Gate, and let your Porter cry
"Here's no Admittance, Sir; I must deny:"
The very Husband, so repuls'd, will find
A growing Inclination to be kind.

Thus

Thus far, with Foils you've fought; those laid
 aside,

I now, sharp Weapons for the Sex provide;
 Nor doubt, against myself, to see 'em try'd.

When first a Lover you design to charm,
 Beware, lest Jealousies his Soul alarm;
 Make him believe, with all the Skill you can,
 That he, and only he's the happy Man.
 Anon, by due Degrees, small Doubts create,
 And let him fear some Rival's better Fate.
 Such little Arts make Love its Vigour hold,
 Which else wou'd languish, and too soon grow old.
 Then, strains the Courser to outstrip the Wind,
 When one before him runs, and one he hears behind.
 Love, when extinct, Suspicions may revive;
 I own, when mine's secure, 'tis scarce alive.
 Yet, one Precaution to this Rule belongs;
 Let us at most suspect, not prove our Wrongs.
 Sometimes your Lover to incite the more,
 Pretend your Husband's Spies beset the Door:
 Tho' free as (57) *Thais*, still affect a Fright;
 For seeming Danger heightens the Delight.
 Oft let the Youth in thro' your Window steal,
 Tho' he might enter at the Door as well;
 And sometimes let your Maid Surprise pretend,
 And beg you in some Hole to hide your Friend.
 Yet ever and anon dispel his Fear,
 And let him taste of Happiness sincere;
 Lest, quite dishearten'd with too much Fatigue,
 He shou'd grow weary of the dull Intrigue.

But I forget to tell how you may try
 Both to evade the Husband, and the Spy.

That Wives shou'd of their Husbands stand in Awe,
 Agrees with Justice, Modesty, and Law:
 But, that a Mistress may be lawful Prize,
 None but her Keeper, I am sure, denies.
 For such fair Nymphs these Precepts are design'd,
 Which ne'er can fail, join'd with a willing Mind.

Tho'

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Tho' stuck with (58) *Argus*' Eyes your Keeper were,
 Advis'd by me, you shall elude his Care.

When you to wash or bathe retire from Sight,
 Can he observe what Letters then you write ?
 Or, can his Caution against such provide,
 Which, in her Breast, your Confident may hide ?
 Can he the Note beneath her Garter view,
 Or that, which, more conceal'd, is in her Shoe ?
 Yet, these perceiv'd, you may her Back undress,
 And, writing on her Skin, your Mind express.
 New Milk, or pointed Spires of Flax, when green,
 Will Ink supply, and Letters mark unseen.
 Fair will the Paper show, nor can be read,
 'Till all the Writing's with warm Ashes spread.

Acrisus was, with all his Care, betray'd ;
 And in his Tow'r of Brass, a Grandfire made.

Can Spies avail, when you to Plays resort,
 Or in the *Circus* view the noble Sport ?
 Or, can you be to *Isis*' Fane pursu'd,
 Or *Cybele*'s, whose Rites all Men exclude ?
 Tho' watchful Servants to the Bagnio come,
 They're ne'er admitted to the Bathing-room.
 Or, when some sudden Sickness you pretend,
 May you not take to your Sick-bed a Friend ?
 False Keys a private Passage may procure,
 If not, there are more Ways besides the Door.
 Sometimes, with Wine, your watchful Follow'r treat ;
 When drunk, you may with Ease his Care defeat :
 Or, to prevent too-sudden a Surprise,
 Prepare a Sleeping-draught to seal his Eyes :
 Or let your Maid, still longer Time to gain,
 An Inclination for his Person feign ;
 With faint Resistance let her drill him on,
 And, after competent Delays, be won.

But what need all these various doubtful Wiles,
 Since Gold the greatest Vigilance beguiles ?
 Believe me, Men and Gods with Gifts are pleas'd ;
 Ev'n angry *Jove* with Off'rings is pleas'd.

With

With Presents, Fools and Wife alike are caught,
 Give but enough, the Husband may be bought.
 But let me warn you, when you bribe a Spy,
 That you for ever his Connivance buy ;
 Pay him his Price at once, for with such Men
 You'll know no End of giving now and then.

Once, I remember, I with Cause complain'd,
 Of Jealousy occasion'd by a Friend.
 Believe me, Apprehensions of that Kind,
 Are not alone to our false Sex confin'd.
 Trust not, too far, your She-companion's Truth,
 Lest she sometimes shou'd intercept the Youth :
 The very Confident that lends the Bed,
 May entertain your Lover in your Stead.
 Nor keep a Servant with too fair a Face,
 For such I've known supply her Lady's Place.

But whither do I run with heedless Rage,
 Teaching the Foe unequal War to wage ?
 Did ever Bird the Fowler's Net prepare ?
 Was ever Hound instructed by the Hare ?
 But all Self-ends and Int'rest set apart,
 I'll faithfully proceed to teach my Art.
 Defenceless and unarm'd expose my Life,
 And for the (59) *Lemnian* Ladies whet the Knife.

Perpetual Fondness of your Lover feign,
 Nor will you find it hard, Belief to gain ;
 Full of himself he your Design will aid :
 To what we wish, 'tis easy to persuade.
 With dying Eyes his Face and Form survey,
 Then sigh, and wonder he so long cou'd stay :
 Now drop a Tear your Sorrows to assuage,
 Anon reproach him, and pretend to rage.
 Such Proofs as these will all Distrust remove,
 And make him pity your excessive Love.
 Scarce to himself will he forbear to cry,
 " How can I let this poor fond Creature die ?"
 But chiefly, one, such fond Behaviour fires,
 Who courts his Glass, and his own Charms admires.
 Proud

Proud of the Homage to his Merit done,
He'll think a Goddess might with Ease be won.

Light Wrongs, be sure, you still with Mildness bear,
Nor strait fly out, when you a Rival fear.
Let not your Passions o'er your Sense prevail,
Nor credit lightly ev'ry idle Tale.
Let *Procris*' Fate a sad Example be
Of what Effects attend Credulity.

Near where his purple Head *Hymettus* shows,
And flow'ring Hills, a sacred Fountain flows;
With soft and verdant Turf the Soil is spread,
And sweetly-smelling Shrubs the Ground o'ershade.
There Rosemary and Bay their Odours join,
And with the fragrant Myrtle's Scent combine.
There Tamarisks with thick-leav'd Box are found,
And Cytissus and Garden-Pines abound.
While thro' the Boughs soft Winds of *Zephyr* pass,
Tremble the Leaves, and tender Tops of Grass.
Hither wou'd *Cephalus* retreat to Rest,
When tir'd with Hunting, or with Heat oppress'd:
And thus to *Air* the panting Youth wou'd pray,
"Come, gentle *Aura*, come, this Heat allay."
But some Tale-bearing too-officious Friend,
By Chance o'er-heard him as he thus complain'd;
Who with the News to *Procris* quick repair'd,
Repeating Word for Word what she had heard.
Soon as the Name of *Aura* reach'd her Ears,
With Jealousy surpriz'd, and fainting Fears,
Her rosy Colour fled her lovely Face,
And Agonies, like Death, supply'd the Place;
Pale she appear'd as are the falling Leaves,
When first the Vine the Winter's Blast receives.
Of ripen'd Quinces, such the yellow Hue,
Or, when unripe, we Cornel-berries view.
Reviving from her Swoon, her Robes she tore,
Nor her own faultless Face to wound forbore.
Now, all dishevell'd, to the Wood she flies,
With (60) *Bacchanalian* Fury in her Eyes.

Thither

Thither arriv'd, she leaves below her Friends ;
 And all alone the shady Hill ascends.
 What Folly, *Procris*, o'er thy Mind prevail'd ?
 What Rage, thus fatally to lie conceal'd ?
 Whoe'er this *Aura* be (such was thy Thought)
 She now shall in the very Fact be caught.
 Anon, thy Heart repents its rash Designs,
 And now to go, and now to stay inclines :
 Thus Love with Doubts perplexes still thy Mind,
 And makes thee seek what thou must dread to find.
 But still thy Rival's Name rings in thy Ears,
 And more suspicious still the Place appears :
 But more than all, excessive Love deceives,
 Which, all it fears, too easily believes.

And, now, a Chills run thro' ev'ry Vein,
 Soon as she saw where *Cephalus* had lain.
 'Twas Noon, when he again retir'd, to shun
 The scorching Ardour of the Mid-day Sun ;
 With Water first he sprinkled o'er his Face,
 Which glow'd with Heat ; then sought his usual Place.
Procris, with anxious but with silent Care,
 View'd him extended, with his Bosom bare ;
 And heard him soon th' accusom'd Words repeat,
 " Come *Zephyr*, *Aura* come, allay this Heat :"
 Soon as she found her Error, from the Word,
 Her Colour and her Temper were restor'd.
 With Joy she rose to clasp him in her Arms :
 But *Cephalus* the rustling Noise alarms ;
 Some Beast he thinks he in the Bushes hears,
 And strait his Arrows and his Bow prepares.
 " Hold ! hold ! unhappy Youth !" — I call in vain,
 With thy own Hand thou hast thy *Procris* slain.
 " Me, me (*she cries*) thou'st wounded with thy Dart !
 " But *Cephalus* was wont to wound this Heart.
 " Yet lighter on my Ashes Earth will lie,
 " Since, tho' untimely, I unrivall'd die :
 " Come, close with thy dear Hand my Eyes in Death,
 " Jealous of *Air*, to *Air* I yield my Breath."

Cloſe

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Close to his heavy Heart her Cheek he laid,
And wash'd, with streaming Tears, the Wound he
made ;

At length the Springs of Life their Currents leave,
And her last Gasp her Husband's Lips receive.

Now, to pursue our Voyage we must provide,
'Till safe to Port our weary Bark we guide.

You may expect, perhaps, I now shou'd teach
What Rules to Treats and Entertainments reach.
Come not the first, invited to a Feast ;
Rather come last, as a more grateful Guest.
For that, of which we fear to be depriv'd,
Meets with the surest Welcome when arriv'd.
Besides, Complexions of a coarser Kind,
From Candle-light no small Advantage find.
During the Time you eat, observe some Grace,
Nor let your unwip'd Hands besmear your Face ;
Nor yet too squeamishly your Meat avoid,
Lest we suspect you were in private cloy'd.
Of all Extremes in either Kind beware,
And still before your Belly's full forbear.
No Glutton-Nymph, however fair, can wound,
Tho' more than *Helen* she in Charms abound.

I own, I think, of Wine the mod'rate Use
More suits the Sex, and sooner finds Excuse ;
It warms the Blood, adds Lustre to the Eyes,
And Wine and Love have always been Allies.
But carefully from all Intemp'rance keep,
Nor drink 'till you see double, lisp, or sleep.
For in such Sleeps Brutalities are done,
Which, tho' you loathe, you have no Pow'r to shun.

And now th' instructed Nymph from Table led,
Shou'd next be taught how to behave in Bed.
But Modesty forbids : Nor more, my Muse
With weary Wings the labour'd Flight pursues ;
Her purple (61) Swans unyok'd the Chariot leave,
And needful Rest (their Journey done) receive.

Thus,

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Thus, with impartial Care, my Art I show,
And equal Arms on either Sex bestow :
While Men and Maids, who by my Rules improve,
Ovid must own their Master is in Love.



NOTES upon the foregoing TRANSLATION.

- (1) **A** G A M E M N O N and Menelaüs, two Brothers, married two Sisters, Clytemnestra and Helena: both of them preferred Gallants to their Husbands Beds.
- (2) Eriphyle, Daughter of Talaon, King of Argos, for the Sake of a Golden Chai, persuaded her Husband Amphiaraus to go to the Theban War, in which she knew he must be slain.
- (3) Penelope, Daughter of Icarus and Polycasta, was married to Ulysses, and much celebrated by the Ancients for her invincible Chastity.
- (4) When Laodamia heard her Husband Protefilaus was killed in the Trojan War, she passionately desired to see his Ghost, which being granted her by the Gods, she embraced it so closely, that she perished in the Embrace.
- (5) She offered to die to lengthen her Husband Admetus's Life.
- (6) Evadne, the Daughter of Iphias, married Capaneus, who signalized himself in the Theban War.
- (7) Virtue was represented at Rome in a Woman's Habit, and had a Temple and Altars dedicated to her.
- (8) Jason, the Son of Æson, married Medea the King of Colchos's Daughter, who had assisted him in carrying off the Golden Fleece, but afterwards forsook her, and married Creusa, Daughter to the King of Corinth.

(9) Ari-

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(9) *Ariadne, the Daughter of Minos King of Crete, being in Love with Theseus, conducted him out of the Labyrinth by the Means of a Clue of Thread. She fled from Crete with Theseus, who left her on a barren Shore; and she was afterwards married to Bacchus.*

(10) *Phyllis, Daughter of Lycurgus King of Thrace, despairing of the Return of Demophoon, Son of Theseus, to whom she had granted her last Favours, was transformed into an Almond-tree as she was going to hang herself.*

(11) *Aeneas and Dido. The pious Hero excused his Falshood by the Injunction of the Gods.*

(12) *The Poet Stesichorus wrote a bitter Satire against Helen, for which her Brothers, Castor and Pollux, plucked out his Eyes; but having recanted some Time after in his Palinodia, a Poem quite contrary to the former, he was restored to his Sight.*

(13) *Endymion, with whom the Moon fell in Love, and descended to converse with him on Mount Latmos in Caria.*

(14) *Aurora being in Love with Cephalus, who had married Procris the King of Athens's Daughter, found him so invincibly constant to his Wife, that, 'tis said, she was forced to ravish him. The Reader will meet with a fuller Account of him at the End of this Book.*

(15) *Adonis, the Son of Cynaras King of Cyprus, was slain by a Boar as he was a Hunting, to the inexpressible Grief of the Goddess Venus.*

(16) *Harmonia, or Hermione, was the Daughter of Venus by the God Mars, as was the Dardan Prince Aeneas her Son by Anchises.*

(17) *Still Women lose, you cry, &c.*

Et tamen ulla viro mulier non expedit, inquit :

Quid, nisi quam sumis, dic mihi perdis aquam ?

These Verses are not barely translated to the literal Sense which is conceived to be in them; but paraphrased
2
according

according to the Interpretation of Heinsius, who seems truly to understand the Text, tho' differing in his Conjecture from Scaliger and other Commentators. If any Reader is curious enough to consult the Commentary of Heinsius on this Place, he will find by other Instances cited from Ovid, that *aquam sumere* was a Phrase appropriated to a particular Time and Custom among Women. This had not been insisted on here, had it not been the only Passage in this Book which all other Commentators but Heinsius have rendered intelligible; for otherwise the Verses are not very considerable: And the most which Ovid says in this Place, is no more than if speaking of eating he had said, Why should any one scruple to use their Hands, when it can cost them nothing but a little Water to wash them afterwards, which is not worth saving?

(18) *Andromache, the Wife of Hector, is always represented as a plain Sort of Woman.*

(19) *The Capitol was a Hill in Rome, so called from a Man's Head, which was found there as the Romans were digging the Foundation of the Temple of Jupiter.*

(20) *Iole, Daughter of Eurytus King of Oechalia, and Wife to Hercules. He took her from her Father by Force, because the King would not consent to it when he returned from Ætolia, where he had married Deianira.*

(21) *Hippodamia, the Daughter of Brises, from thence called Briseis, fell by Lot to Achilles at the Sack of Lyrnessus.*

(22) *Andromeda, the Daughter of Cepheus King of Æthiopia, was for her Mother's Pride exposed to be devoured by an horrible Sea-Monster; but being rescued by Perseus, she was afterwards married to him.*

(23) *Caucasus is a Mountain which stretches itself from the East-Indies to Mount Taurus, but goes by several Names, according as it is inhabited by several Nations.*

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(24) *Myfia is a Country in Asia Minor bordering upon Troas, remarkable for nothing more than the Worthlessness of its Inhabitants. Ovid saith he is addressing himself to the polite Roman Ladies, and not to the wild Inhabitants of Caucasus and Myfia.*

(25) *He means his Book de Medicamine Faciei, of which we have some Fragments remaining.*

(26) *There were two famous Statuaries of this Name, one a Lycian, and the other of Eluthera.*

(27) *Semele, the Daughter of Cadmus, and Mother of Bacchus by Jupiter, having the Curiosity to enjoy the God in his Celestial Majesty, was burnt by Lightning. Leda was the Daughter of Thestius, and the Wife of Tyndarus King of Oebalia: Jupiter in the Shape of a Swan enjoyed her as she was bathing in the River Eurotus.*

(28) *Europa, the Daughter of Agenor King of Phoenicia, was ravished by Jupiter in the Shape of a Bull.*

(29) *Pharos was a little Island at the Mouth of the Nile, abounding with Crocodiles, the Entrails of which were excellent to take off Freckles, or Spots in the Face, and whiten the Skin.*

(30) *Analectides, little Bolsters of Flocks. The same Invention is used in our Days, both for this Defect in Women, and in calved Stockings for the Men. And it is satisfactory to the Curious to know the Fashion is 1800 Years old.*

(31) *The Umbrians inhabited a Country joining to the Apennine Hills, which run from Savona, on the Coast of Genoa, to the Sicilian Straits. This Nation were reckoned as rustick in their Manners, as strong in Bodies, and stout of Heart. The Poet gives us, in an Umbrian Woman, a just Idea of a modern Peasant's Wife.*

(32) *The Syrens were three in Number, Parthenope, Leucosia, and Ligia, half Women, and half Fish. One made use of her Voice, the second of her Lyre, and the*

the third of her Flute. Their Haunt was on the Coast of Sicily, where they charmed Voyagers; but Ulysses escaped them.

(33) *Orpheus was so skilful in playing on the Lyre, that it is said he drew after him Trees and wild Beasts, and charmed Hell with his Musick, whither he went to recover his Wife Eurydice.*

(34) *Amphion, the Son of Jupiter and Antiope, is said to have built the Walls of Thebes by the Sound of his Lyre.*

(35) *Arion was a Musician of Lesbos. Having got a great deal of Money in his Travels, the Sailors robbed him, and threw him over-board as he was returning Home by Sea; but a Dolphin, charmed with his Musick, conveyed him on his Back safe to Peloponnesus, where he procured Periander to put the Sailors to Death.*

(36) *Callimachus, the Son of Battus, was looked upon to be one of the wittiest and politest Men of his Age.*

(37) *Philetas was a Native of Coos, an Island in the Ægean Sea; he was a celebrated Poet, and Writer of Elegies, and flourished under Philip, and his Son Alexander the Great.*

(38) *Anacreon was a Lyrick Poet of Teios; being a great Lover of Wine, he choaked himself with a Grape-stone as he was drinking.*

(39) *Sappho was born at Mitylene in the Isle of Lesbos: She writ nine Books of Elegies, and several Epigrams and Satires. Her Sentiments were very tender in her Verses, for which Reason Ovid recommends them. According to some Authors, she flung herself into the Sea, because Phaon neglected her.*

(40) *These three were celebrated Poets of the Augustan Age. Propertius was a Native of Umbria, and very much esteemed by Mecænas. Gallus commanded under Augustus in Ægypt; and Tibullus was no less remarkable for his Wit, than his Gallantry and Profusion.*

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(41) Publius Terentius Varro Atacinus, of the Province of Gallia Narbonensis, was in Love with a Lady called Leucadia, whom he celebrated in his Poetry.

(42) The Poet means the Summer Season, when the Sun passes through Cancer, Leo, and Virgo.

(43) These were the most noted Gardens in Rome, and in the Field of Mars.

(44) It is said Phœbus descended at the Battle of Actium, and was present on the Romans' Side when Augustus beat Mark Anthony.

(45) Octavia's Portico built near Marcellus's Theatre.

(46) Agrippa married Julia, Augustus's Daughter by Scribonia, and his Father-in-Law honoured him with a Naval Crown after he beat Pompey in Sicily. One of the Porticos in Rome was built or named by Agrippa.

(47) Ovid gives us to understand, in his First Book of the Art of Love, that People frequented the Temple of Isis, on purpose to carry on their amorous Intrigues.

(48) Thamyras, the Son of Philammon, was a Poet, and one of the greatest Musicians of his Time: Having gained the Prize of Singing at the Pythic Games, he met the Muses in his Return homewards, and had the Insolence to give them a Challenge, fancying he could outdo them in that Art; at which the Daughters of Jupiter were so enraged, that they deprived him of his Reason, or, as Diodorus says, they took from him his Voice, and his Art of playing on the Lute.

(49) Apelles was for his great Skill called the Prince of Painters; his Master-piece was reckoned the Venus rising out of the Sea, of which Ovid speaks in this Place.

(50) Ennius was the first Roman that wrote Annals in heroic Verse; his Subject was the Wars of Italy, and particularly the second Punick War, which he did to compliment his Friend and Patron Scipio, in whose Tomb he was buried, and who placed the Poet's Statue
near

near his own, which shows how highly he honoured him.

(51) Danae, Daughter of Acrisius King of Argos ; who having consulted the Oracle, and being told he should be killed by her Son, shut her up in a brazen Tower to prevent it. But Jupiter transforming himself into a golden Shower, bribed her Keepers, and got her with Child ; which, being born, was the renowned Perseus. Her Father commanded both the Babe and his Mother to be thrown into the Sea ; but, being fortunately cast ashore on one of the Islands called Cyclades, the King of the Island married the Mother ; and Perseus, when he was grown up, unwittingly killed his Grandfather.

(52) Priam, King of Troy, and Father of Paris, who stole Helen, was for restoring her to the Greeks, when they demanded her by their Ambassadors ; but other Counsels prevailing, the War ensued, which ended in the Destruction of Troy, and the Death of Priam, who was killed by Pyrrhus, Son of Achilles, after forty Years Reign.

(53) The Temple of Venus stood in the Appian Way, and was much frequented by the intriguing Roman Ladies, who came thither to meet their Sparks.

(54) Minerva playing on her Flute by a River's Side, and observing in the Water what Grimaces it obliged her to make, flung away the Instrument in a Passion.

(55) Tecmessa, the Daughter of Teuthrantes, a Phrygian Prince, was taken Prisoner by the Grecians, and fell to Ajax's Lot upon the Division of the Spoil.

(56) These are the Names the Roman Poets of those Times gave their Mistresses in their Verses.

(57) Thais was a Name given to all Sorts of Women of a lewd Character, who however affect Discretion.

(58) Argus had an hundred Eyes, and kept Iö from Jupiter by Juno's Order, for which Mercury killed him by Command of his Father Jove ; to make him Amends,

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Juno turned him into a Peacock, and placed his Eyes in his Tail.

(59) The Poet alludes here to those wicked Women who rose against the Men, and did not spare their own Husbands.

(60) The Priestesses and Priests of Bacchus, who celebrated the Festival of that God, did it with the Noise of Shouts, Drums, Timbrels, and Cymbals, were crowned with Ivy, Vine, &c. and carried a Thyrsus or Staff wreathed with it in their Hands; they were frantick and outrageous in their Actions during this Ceremony.

(61) By this Ovid shews he's both a Poet and a Lover, for the Swans are dedicated to Apollo, and are said to draw Venus's Car sometimes, tho' the Doves are ofteneft used upon that Occasion.

(62) The Temple of Venus stood in the Argive Wood, and was much frequented by the many Roman Ladies, who came thither to meet their Lovers.

(63) Minerva playing on the Flute, &c. &c. and observing in the Wood where Cupidus used to make his haunts, being among the instruments of a Flute.

(64) Tecubilla, the Daughter of Tiberianus, a Privy Counsellor, was taken Prisoner by the Grecians, and fell to Ajax's Lot when the Division of the Spoils.

(65) Pallas was the Name of the Roman Fort of the Pinnar Grove, their Mistress in that Place.

(66) These were a House given to all Sorts of Women of a loose Character, who bore the Name of the Deities.

(67) Argus had an hundred Eyes, and kept his Jupiter by Juno's Order, for Cupid's Jealousy, which was by Command of his Father Jove; to strike him dead.

Juno

O F
P L E A S I N G ;

A N

E P I S T L E

T O

Sir RICHARD TEMPLE.

'TIS strange, dear *Temple*, how it comes to pass,
That no one Man is pleas'd with what he has.
So *Horace* sings—and sure, as strange is *this* !
That no one Man's displeas'd with what he is.
The Foolish, Ugly, Dull, Impertinent,
Are with their Persons and their Parts content.
Nor is that all ; so odd a Thing is Man,
He most would be what least he should or can.
Hence, homely Faces still are foremost seen,
And cross-shap'd Fops affect the nicest Mien ;
Cowards extol true Courage to the Skies,
And Fools are still most forward to advise ;
Th' untrusted Wretch to Secrecy pretends,
Whisp'ring his *Nothing* round to *All* as Friends.
Dull Rogues affect the Politician's Part,
And learn to nod, and smile, and shrug with Art ;
Who nothing has to lose, the War bewails ;
And he who nothing pays, at Taxes rails.
Thus Man perverse against plain Nature strives,
And to be artfully absurd contrives.
Plautus will dance, *Luscus* at Ogling aims,
Old *Tritus* keeps, and undone *Probus* games.

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Noisome *Curculio*, whose envenom'd Breath,
 Tho' at a Distance utter'd, threatens Death,
 Full in your Teeth his stinking Whisper throws ;
 Nor mends his Manners, tho' you hold your Nose.
Thersites, who seems born to give Offence,
 From uncouth Form, and frontless Impudence,
 Assumes soft *Airs*, and with a Slur comes in,
 Attempts a Smile, and shocks you with a Grin.
Raucus harangues with a dissuasive Grace,
 And *Helluo* invites with a forbidding Face.

Nature to each allots his proper Sphere,
 But, that forsaken, we like Comets err :
 Toss'd thro' the Void, by some rude Shock we're broke,
 And all our boasted Fire is lost in Smoke.

Next to obtaining Wealth, or Pow'r, or Ease,
 Men most affect in general to please :
 Of this Affection Vanity's the Source,
 And Vanity alone obstructs its Course ;
 That Telescope of Fools, thro' which they spy
 Merit remote, and think the Object high.
 The Glass remov'd, would each himself survey,
 And in just Scales his Strength and Weakness weigh,
 Pursue the Path for which he was design'd,
 And to his proper Force adapt his Mind ;
 Scarce one, but to some Merit might pretend,
 Perhaps might please, at least would not offend.
 Who would reprove us while he makes us laugh,
 Must be no *Bavius*, but a *Bickerstaffe*.
 If *Garth*, or *Blackmore*, friendly Potions give,
 We bid the dying Patient drink and live :
 When *Murus* comes, we cry, " Beware the Pill ;"
 And with the Tradesman were a Tradesman still.
 If *Addison*, or *Rowe*, or *Prior* write,
 We study 'em with Profit and Delight :
 But when vile *Macer* and *Mundungus* rhyme,
 We grieve we've learnt to read, ay, curse the Time.
 All Rules of Pleasing in this one unite,
 " Affect not any Thing in Nature's Spite."

Baboons

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Baboons and Apes ridiculous we find;
For what? For ill-resembling Human-kind.
"None are, for being what they are, in Fault,
"But for not being what they wou'd be thought."

'Thus I, dear Friend, to you my Thoughts impart,
As to one perfect in the pleasing Art;
If Art it may be call'd in you, who seem,
By Nature form'd for Love, and for Esteem.
Affecting none, all Virtues you possess,
And really are what others but profess.
I'll not offend you, while myself I please;
I loath to flatter, tho' I love to praise.
But when such early Worth so bright appears,
And antedates the Fame which waits on Years;
I can't so stupidly affected prove,
Not to confess it in the Man I love.
Tho' now I aim not at that known Applause
You've won in Arms, and in your Country's Cause;
Nor Patriot now, nor Hero I commend,
But the Companion praise, and boast the Friend.

But you may think, and some, less partial, say,
That I presume too much in this Essay.
How should I show what pleases? How explain
A Rule, to which I never could attain?
To this Objection I'll make no Reply,
But tell a Tale, which, after, we'll apply.

I've read, or heard, a learned Person, once
(Concern'd to find his only Son a Dunce)
Compos'd a Book in Favour of the Lad,
Whose Memory, it seems, was very bad.
This Work contain'd a World of wholesome Rules,
To help the Frailty of forgetful Fools.
The careful Parent laid the Treatise by,
'Till Time should make it proper to apply.
Simon at length the look'd-for Age attains,
To read and profit by his Father's Pains;
And now the Sire prepares the Book to impart,
Which was yclep'd *Of Memory the Art*.

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But ah ! how oft is human Care in vain !
 For now, he could not find his Book again.
 The Place where he had laid it, he forgot,
 Nor could himself remember what he wrote.
 Now to apply the Story that I tell,
 Which, if not true, is yet invented well.
 Such is my Case : Like most of theirs who teach ;
 I ill may practise, what I well may preach.
 Myself not trying, or not turn'd to please,
 May lay the Line, and measure out the Ways.
 The *Mulctibers*, who in the *Minories* sweat,
 And massive Bars on stubborn Anvils beat,
 Deform'd themselves, yet, forge those Stays of Steel,
 Which arm *Aurelia* with a Shape to kill.
 So *Macer* and *Mundungus* school the Times,
 And write in rugged Prose the Rules of softer Rhymes.
 Well do they play the careful Critick's Part,
 Instructing doubly by their matchless Art :
 Rules for good Verse they first with Pains indite ;
 Then shew us what are bad, by what they write.

A
P I N D A R I C O D E,

Humbly offered to the

Q U E E N,

On the Victorious Progress of

Her MAJESTY's Arms under the Conduct
of the Duke of MARLBOROUGH.

To which is prefixed,

A DISCOURSE on the PINDARIC ODE.

—*Operosa parvus*

Carmina fingo.

Hor. Ode 2. L. 4.

PINDARIC ODE.

Humbly offered to the

QUEEN

On the Marriage Festival of

HER MAJESTY'S Aunts under the Coronet
of the Duke of Marlborough.

To which is prefixed

A Discourse on the Pindaric Ode.

By
HON. GEORGE C. LEITCH
Clerk of the House of Commons.

A
DISCOURSE
ON THE
PINDARIC ODE.

THE following Ode is an Attempt towards restoring the Regularity of the ancient Lyrick Poetry, which seems to be altogether forgotten or unknown by our *English* Writers.

There is nothing more frequent among us, than a Sort of Poems, intituled *Pindaric Odes*; pretending to be written in Imitation of the Manner and Stile of *Pindar*, and yet I do not know that there is to this Day extant in our Language, one Ode contrived after his Model. What Idea can an *English* Reader have of *Pindar* (to whose Mouth, when a Child, the Bees * brought their Honey, in Omen of the future Sweetness and Melody of his Songs) when he shall see such rumbling and grating Papers of Verses, pretending to be Copies of his Works?

The Character of these late Pindarics, is, a Bundle of rambling incoherent Thoughts, express'd in a like Parcel of irregular Stanzas, which also consist of such another Complication of disproportioned, uncertain and perplexed Verses and Rhimes. And I appeal to any Reader, if this is not the Condition in which these titular Odes appear.

On the contrary, there is nothing more regular than the Odes of *Pindar*, both as to the exact Obser-

* *Pausan. Bæotic.*

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vation of the Measures and Numbers of his Stanzas and Verses, and the perpetual Coherence of his Thoughts. For though his Digressions are frequent, and his Transitions sudden, yet is there ever some secret Connexion, which, tho' not always appearing to the Eye, never fails to communicate itself to the Understanding of the Reader.

The Liberty which he took in his Numbers, and which has been so * misunderstood and misapplied by his pretended Imitators, was only in varying the Stanzas in different Odes; but in each particular Ode they are ever correspondent one to another in their Turns, and according to the Order of the Ode.

All the Odes of *Pindar* which remain to us, are Songs of Triumph, Victory, or Success in the *Grecian Games*: They were sung by a Chorus, and adapted to the *Lyre*, and sometimes to the *Lyre* and † *Pipe*; they consisted ofteneft of Three Stanzas; the first was called the *Strophé*, from the Version or circular Motion of the Singers in that Stanza from the Right-hand to the † Left. The second Stanza was

* For certainly they have utterly misunderstood *Horace*, L. 4. Ode 2. who have applied *numerisque fertur lege solutis*, to all the Odes of *Pindar*; which, there, exprestly relates only to his Dithyrambics, and which are all entirely lost. Nothing is plainer, than the Sense of *Horace* in that Place. He says, "*Pindar* deserves the Laurel, let him write of what, or in what Manner soever, viz. first, whether he writes *Dithyrambics*, which break through the Bounds prescribed to other Odes; Or, secondly, whether he writes of Gods and Heroes, their warlike Achievements, &c. Or, thirdly, whether he sings of the Victors in the *Grecian Games*: Or, lastly, whether he sings in Honour of the Dead, and writes Elegies, &c."

† *Pind. Olymp. 10.* and *Horace*, L. 3, 4. Ode 1. *misist Carminibus non sine fistula*: and L. 3. Ode 19. *cur pendet tacita fistula cum Lyra*?

‡ Or from the Left to the Right, for the *Scholiasts* differ in that, as may be seen in *Pind. Schol. Introduc. ad Olymp.* And *Alex. ab Alexandro*, L. 4. c. 17. speaking of the Ceremony of the Chorus, says, *Cursum auspiciati à Laeva dextrorsum—mox à dextra Lævorsum*,

was called the *Antistrophé*, from the Contraversion of the *Chorus*; the Singers, in performing that, turning from the Left-hand to the Right, contrary always to the Motion in the *Strophé*. The third Stanza was called the *Epode*, (it may be as being the After-song) which they sung in the Middle, neither turning to one Hand nor the other.

What the Origin was of these different Motions and Stations in singing their Odes, is not our present Business to enquire. Some have thought that by the Contrariety of the *Strophé* and *Antistrophé*, they intended to represent the Contrarotation of the *Primum Mobile*, in respect of the *Secunda Mobilia*; and that by their standing still at the *Epode*, they meant to signify the Stability of the Earth. § Others ascribe the Institution to *Theseus*, who thereby expressed the Windings and Turnings of the Labyrinth, in celebrating his Return from thence.

The Method observed in the Composition of these Odes, was therefore as follows. The Poet having made Choice of a certain Number of Verses to constitute his *Strophé* or first *Stanza*, was obliged to observe the same in his *Antistrophé*, or second *Stanza*; and which accordingly perpetually agreed whenever repeated, both in Number of Verses and Quantity of Feet: He was then again at Liberty to make a new Choice for his third *Stanza* or *Epode*; where, accordingly, he diversified his Numbers as his Ear or Fancy led him; composing that *Stanza* of more or fewer Verses than the former, and those Verses of different Measures and Quantities, for the greater Variety of Harmony, and Entertainment of the Ear.

Lævorsum. But the learned *Schmidius* takes Part with the first Opinion, as more consistent with the Notion of the Ancients concerning the Motions of the heavenly Spheres, and agreeable to *Homer*; there cited by him. See *Eraf. Schmid. Prolegom. in Olymp. et de Carmin. Lyric.* § *Pind. Scho. et Schmid. ibid.*

But

But then this *Epode* being thus formed, he was strictly obliged to the same * Measure as often as he should repeat it in the Order of his Ode, so that every *Epode* in the same Ode is eternally the same in Measure and Quantity, in respect to itself; as is also every *Strophé* and *Antistrophé*, in respect to each other.

The Lyric Poet *Stesichorus* (whom † *Longinus* reckons amongst the ablest Imitators of *Homer*, and of whom ‡ *Quintilian* says, that if he could have kept within Bounds, he would have been nearest of any Body, in Merit, to *Homer*) was, if not the Inventor of this Order in the Ode, yet so strict an Observer of it in his Compositions, that the Three *Stanzas* of *Stesichorus* became a common Proverb to express a Thing universally known, § *ne tria quidem Stesichori nosti*; so that when any one had a Mind to reproach another with excessive Ignorance, he could not do it more effectually than by telling him, “He did not so much as know the Three *Stanzas* of *Stesichorus* ;” that is, did not know that an Ode ought to consist of a *Strophé*, an *Antistrophé*, and an *Epode*. If this was such a Mark of Ignorance among them, I am sure we have been pretty long liable to the same Reproof; I mean, in respect of our Imitations of the Odes of *Pindar*.

My Intention is not to make a long Preface to a short Ode, nor to enter upon a Dissertation of Lyric Poetry in general: But thus much I thought proper to say, for the Information of those Readers whose Course of Study has not led 'em into such Inquiries.

I hope I shall not be so misunderstood, as to have it thought that I pretend to give an exact Copy of *Pindar* in this ensuing Ode; or that I look upon it

* *Vid. Jul. Scal. Poetic. ad Fin. cap. 97. l. 3.* † *Longin. de Sub. c. 13.* ‡ *Quint. Inst. l. 10. c. 1.* § *ὅτι τὰ τρία Στεσιχόρου γινώσκεις, de vehementer indocto et imperito dici solitum. Erasmi. Adag.*

as a Pattern for his Imitators for the future: Far from such Thoughts, I have only given an Instance of what is practicable, and am sensible that I am as distant from the Force and Elevation of *Pindar*, as others have hitherto been from the Harmony and Regularity of his Numbers.

Again, we having no *Chorus* to sing our Odes, the Titles, as well as Use of *Strophé*, *Antistrophé*, and *Epode*, are obsolete and impertinent: And certainly there may be very good *English* Odes, without the Distinction of *Greek* Appellations to their Stanzas. That I have mentioned them here, and observed the Order of them in the ensuing Ode, is therefore only the more intelligibly to explain the extraordinary Regularity of the Composition of those Odes, which have been represented to us, hitherto, as the most confused Structures in Nature.

However, though there be no Necessity that our Triumphal Odes should consist of the Three aforementioned Stanzas; yet, if the Reader can observe that the great Variation of the Numbers in the Third Stanza (call it *Epode*, or what you please) has a pleasing Effect in the Ode, and makes him return to the First and Second Stanzas, with more Appetite than he could do if always cloyed with the same Quantities and Measures, I cannot see why some Use may not be made of *Pindar's* Example, to the great Improvement of the *English* Ode. There is certainly a Pleasure in beholding any Thing that has Art and Difficulty in the Contrivance; especially, if it appears so carefully executed, that the Difficulty does not shew itself, till it is sought for; and that the seeming Easiness of the Work, first sets us upon the Enquiry. Nothing can be called Beautiful without Proportion. When Symmetry and Harmony are wanting, neither the Eye nor the Ear can be pleased. Therefore certainly *Poetry*, which includes Painting and Musick, should not be destitute

tute of them; and of all *Poetry*, especially the *Ode*, whose End and Essence is Harmony.

Mr. *Cowley*, in his Preface to his Pindaric Odes, speaking of the Musick of Numbers, says, "Which sometimes (especially in Songs and Odes) almost without any Thing else makes an excellent Poet."

Having mentioned Mr. *Cowley*, it may very well be expected, that something should be said of him, at a Time when the Imitation of *Pindar* is the Theme of our Discourse. But there is that great Deference due to the Memory, great Parts, and Learning of that Gentleman, that I think nothing should be objected to the Latitude he has taken in his Pindaric Odes. The Beauty of his Verses, are an Atonement for the Irregularity of his Stanzas; and though he did not imitate *Pindar* in the Strictness of his Numbers, he has very often happily copied him in the Force of his Figures, and Sublimity of his Stile and Sentiments.

Yet I must beg leave to add, that I believe those irregular Odes of Mr. *Cowley*, may have been the principal, though innocent Occasion, of so many deformed Poems since, which instead of being true Pictures of *Pindar*, have (to use the *Italian* Painters Term) been only *Caricaturas* of him, Resemblances that for the most Part have been either horrid or ridiculous.

For my own Part I frankly own my Error, in having heretofore miscalled a few irregular Stanzas a Pindaric Ode; and possibly, if others, who have been under the same Mistake, would ingenuously confess the Truth, they might own, that never having consulted *Pindar* himself, they took all his Irregularity upon Trust; and finding their Account in the great Ease with which they could produce Odes without being obliged either to Measure or Design, remain'd satisfied; and it may be were not altogether unwilling to neglect being undeceived.

Though

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Though there be little (if any Thing) left of *Orpheus* but his Name, yet if * *Pausanias* was well inform'd, we may be assured that *Brevity* was a Beauty which he most industriously laboured to preserve in his *Hymns*, notwithstanding, as the same Author reports, that they were but few in Number.

The Shortness of the following Ode will, I hope, atone for the *Length* of the Preface, and in some Measure for the Defects which may be found in it. It consists of the same Number of Stanzas with that beautiful Ode of *Pindar*, which is the first of his *Pythics*; and though I was unable to imitate him in any other Beauty, I resolved to endeavour to copy his *Brevity*, and take the Advantage of a Remark he has made in the last *Strophé* of the same Ode, which take in the Paraphrase of *Sudorius*.

Qui multa paucis stringere commodè

Novere, morsus hi facile invidios

Spornunt, & auris mensque pura

Omne supervacuum rejedat.

* *Bætic. p. 588.*

ODE

O D E.

DAUGHTER of Memory, immortal Muse,
Calliope; what Poet wilt thou chuse
 Of *ANNA*'s Name to sing?
 To whom wilt thou thy Fire impart,
 Thy Lyre, thy Voice, and tuneful Art;
 Whom raise sublime on thy aethereal Wing,
 And consecrate with Dews of thy *Castalian* Spring?

II.

Without thy Aid, the most aspiring Mind
 Must flag beneath, to narrow Flights confin'd,
 Striving to rise in vain:
 Nor e'er can hope with equal Lays
 To celebrate bright Virtue's Praise.
 Thy Aid obtain'd, even I, the humblest Swain,
 May climb *Pierian* Heights, and quit the lowly Plain.

III.

High in the starry Orb is hung,
 And next *Alcides*' guardian Arm,
 That (1) Harp to which thy *Orpheus* sung,
 Who Woods, and Rocks, and Winds, cou'd charm;
 That Harp which on *Cyllene*'s shady Hill,
 When first the vocal Shell was found,
 With more than mortal Skill
 Invented *Hermes* taught to sound:
Hermes on bright *Latona*'s Son,
 By sweet Persuasion won,
 The wond'rous Work bestow'd;
Latona's Son, to thine
 Indulgent, gave the Gift divine:
 A God the Gift, a God th' Invention show'd.

I.

To that high-sounding Lyre I tune my Strains;
 A lower Note his lofty Song disdains

Who

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Who sings of *ANNA's* Name.
 The Lyre is struck ! the Sounds I hear !
 O Muse, propitious to my Pray'r !
 O well-known Sounds ! O Melody, the same
 That kindled *Mantuan* Fire, and rais'd *Mæonian* Flame !

II.

Nor are these Sounds to *British* Bards unknown,
 Or sparingly reveal'd to one alone :
 Witness sweet *Spenser's* Lays :
 And witness that immortal Song,
 As *Spenser* sweet, as *Milton* strong,
 Which humble *Boyn* o'er *Tiber's* Flood cou'd raise,
 And mighty *William* sing, with well-proportion'd Praise.

III.

Rise, fair *Augusta*, lift thy Head,
 With golden Tow'rs thy Front adorn ;
 Come forth, as comes from *Tithon's* Bed
 With chearful Ray the ruddy Morn.
 Thy lovely Form, and fresh-reviving State,
 In crystal Flood of *Thames* survey ;
 Then, bless thy better Fate,
 Bless *ANNA's* most auspicious Sway.
 While distant Realms and neighb'ring Lands,
 Arm'd Troops and hostile Bands
 On ev'ry Side molest,
 Thy happier Clime is free,
 Fair CAPITAL of Liberty !
 And Plenty knows, and Days of Halcyon Rest.

I.

As *Britain's* Isle, when old vex'd Ocean roars,
 Unshaken sees against her silver Shoars
 His foaming Billows beat ;
 So *Britain's* QUEEN, amidst the Jars
 And Tumults of a World in Wars,
 Fix'd on the Base of Her well-founded State,
 Serene and safe looks down, nor feels the Shocks of Fate.

II. But

II.

But greatest Souls, tho' blest with sweet Repose,
Are soonest touch'd with Sense of others Woes.

Thus *ANNA*'s mighty Mind,
To Mercy and soft Pity prone,
And mov'd with Sorrows not her own,
Has all her Peace and downy Rest resign'd,
To wake for common Good, and succour Human-kind.

III.

Fly, Tyranny, no more be known
Within *Europa*'s blissful Bound ;
Far as th' uninhabitable Zone
Fly ev'ry hospitable Ground.

To horrid (2) *Zembla*'s frozen Realms repair,
There with the baleful Beldam, NIGHT,
Unpeopl'd Empire share,
And rob *those* Lands of legal Right.
For now is come the promis'd Hour,
When Justice shall have Pow'r ;
Justice to Earth restor'd !

Again *Astrea* reigns !

ANNA Her equal Scale maintains,
And *MARLBRO* wields Her sure-deciding Sword.

I.

Now, cou'dst thou soar, my Muse, to sing the MAN
In Heights sublime, as when the *Mantuan* Swan
Her tow'ring Pinions spread ;

Thou shou'dst of *MARLBRO* sing, whose Hand
Unerring from his QUEEN's Command,
Far as the (3) Seven-mouth'd *Ister*'s secret Head,
To save th' Imperial State, Her hardy Britons led.

II.

Nor there thy Song shou'd end ; tho' all the Nine
Might well their Harps and heav'nly Voices join
To sing that glorious Day,

When bold *Bavaria* fled the Field,
And veteran *Gauls* unus'd to yield

On

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On *Blenheim's* Plain imploring Mercy lay ;
And Spoils and Trophies won, perplex'd the Victor's
Way.

III.

But cou'd thy Voice of *Blenheim* sing,
And with Success that Song pursue ;
What Art cou'd aid thy wearied Wing
To keep the Victor still in View ?
For as the Sun ne'er stops his radiant Flight,
Nor sets, but with impartial Ray
To all who want his Light
Alternately transfers the Day :
So, in the glorious Round of Fame,
Great MARLBORÔ, still the same,
Incessant runs his Course :
To Climes remote, and near,
His conqu'ring Arms by Turns appear,
And Universal is his Aid and Force.

I.

Attempt not to proceed, unwary Muse,
For O! what Notes, what Numbers cou'dst thou chuse
Tho' in all Numbers skill'd :
To sing the Hero's matchless Deed,
Which (4) *Belgia* fav'd, and *Brabant* free'd ;
To sing *Ramillia's* Day! to which must yield
(5) *Cannæ's* illustrious Fight, and fam'd (6) *Pharsalia's*
Field.

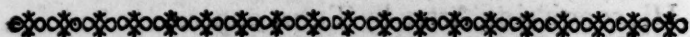
II.

In the short Course of a diurnal Sun,
Behold the Work of many Ages done !
What Verse such Worth can raise ?
Lustre and Life, the Poet's Art
To middle Virtue may impart ;
But Deeds sublime, exalted high like these,
Transcend his utmost Fight ; and mock his distant
Praise.

III.

III.

Still wou'd the willing Muse aspire,
 With Transport still her Strains prolong;
 But Fear unstrings the trembling Lyre,
 And Admiration stops her Song.
 Go on, great Chief, in *ANNA*'s Cause proceed;
 Nor sheath the Terrors of thy Sword,
 'Til *Europe* thou hast freed,
 And univereal Peace restor'd.
 This mighty Work when thou shalt end,
 Equal Rewards attend,
 Of Value far above
 Thy Trophies and thy Spoils;
 Rewards even worthy of thy Toils, [Love.
 Thy *QUEEN*'s just Favour, and thy *COUNTRY*'s



NOTES on the foregoing ODE.

(1) **O**RPHEUS was said to be the Son of the Muse Calliope. The poetical Fiction of the Harp of Orpheus is this. Mercury, the same Day that he was born of Maia in Cyllene, a Mountain of Arcadia, found a living Tortoise, which he carried Home with him to his Cradle, and immediately composed a Harp of the Shell. A little after he stole the Oxen of Apollo: this caused some Difference between the Deities, but the Matter being referred to Jupiter, he ordered Mercury to return the Oxen to the right Owner; on this there followed not only a Reconciliation, but Friendship; and Apollo expressing an extreme Pleasure at the Invention of the Harp, Mercury bestowed it on him as a Pledge of his future Friendship. Of this Homer, in his Hymn to Mercury, speaks at large. Afterwards Apollo inventing another Instrument called the Cithara, gave the Lyra to Orpheus. The Muses, after the Death of Orpheus, translated his Harp into Heaven, where it

became a Constellation, and is placed between the Knee and Left-arm of Engonasis or Hercules.

(2) Nova Zembla, a miserable Region in the Frigid Zone, where there is neither Tree nor Herb, but perpetual Frost and Snow, and where, for one Half of the Year, it is continual Night.

(3) Lucan in his Third Book, V. 202. gives it the indefinite Epithet of Multifidi Istri. But Ovid, Trist. 2. Solus ad ingressus missus Septemplicis Istri. And Sidonius Apollinaris gives it the same Epithet, on the like Occasion with this Ode, when in his Panegyrick to Majorianus Cæsar, he tells him,

Illicet aggredieris, quod nullus tempore nostro
Augustus portuit, rigidum Septemplicis Istri
Agmen in arma rapis—

The ancient Geographers differed very much in their Account of the Rise of this River; so that on a double Account the same Epithets may be appropriated to it which are usual to the Nile.

(4) Belgia need not only be strictly understood of the Seven Provinces, called Belgium Fœderatum, by the Distinction made in the Time of Phil. II. but may also be interpreted with respect to that which was anciently called Belgium, comprehending the lower Germany, in regard of the great Consequences attending such a Victory.

(5) Cannæ, as inconsiderable a Village as Blenheim, 'til in like Manner made memorable and illustrious by the great and intire Victory which Hannibal obtained there over the Romans.

(6) Pharfalia, famous for the Overthrow of Pompey by Julius Cæsar; a wonderful Victory, but may justly be said to yield to that of Ramilies; for the Design and End of the first was to enslave Mankind, the manifest Aim and Event of the latter has been to set them at Liberty.

To the Right Honourable the

EARL OF GODOLPHIN,

Lord High-TREASURER OF GREAT BRITAIN.

PINDARIC ODE.

— *Quemvis mediâ erue turbâ :*

Aut ob avaritiam, aut miserâ ambitione laboras.

Hunc capit argenti splendor—

Hic mutat merces surgente à sole, ad eum quo

Vespertina tepet regio: quin per mala præceps

Fertur—

Omnes hi metuunt versus, odere poetas.

Hor. Sat. 4. L. 1.

O D E.

I.

TO hazardous Attempts and hardy Toils,
Ambition some excites;
And some, Desire of martial Spoils
To bloody Fields invites;
Others, insatiate Thirst of Gain
Provokes to tempt the dangerous Main,
To pass the burning Line, and bear
Th' inclemency of Winds, and Seas, and Air;
Pressing the doubtful Voy'ge 'till INDIA'S Shore
Her spicy Bosom bares, and spreads her shining Ore.

II.

Nor Widows Tears, nor tender Orphans Cries,
Can stop th' Invader's Force;
Nor swelling Seas, nor threatning Skies,
Prevent the Pirate's Course:

Their

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Their Lives to selfish Ends decreed,
Thro' Blood or Rapine they proceed ;
No anxious Thoughts of ill Repute
Suspend th' impetuous and unjust Pursuit :
But Pow'r and Wealth obtain'd, guilty and great,
Their Fellow-creatures Fears they raise, or urge their
III. [Hate.

But not for these his Iv'ry Lyre
Will tuneful *Phæbus* string,
Nor *Polyhymnia* crown'd amid the Choir,
Th' immortal Epode sing.
Thy Springs, (1) *Castalia*, turn their Streams aside
From Rapine, Avarice, and Pride ;
Nor do thy Greens, shady (2) *Aonia* grow,
To bind with Wreaths a Tyrant's Brow.

I.
How just, most mighty *Jove*, yet how severe
Is thy supreme Decree,
(3) That impious Men shall joyless hear
The Muses' Harmony !
Their sacred Songs, (the Recompence
Of Virtue, and of Innocence)
Which pious Minds to Rapture raise,
And worthy Deeds at once excite and praise,
To guilty Hearts afford no kind Relief ;
But add inflaming Rage, and more afflicting Grief.

II.
Monstrous (4) *Typhæus*, thus, new Terrors fill,
He, who assail'd the Skies,
And now, beneath the burning Hill
Of dreadful *Ætna* lies.
Hearing the Lyre's celestial Sound,
He bellows in th' Abyfs profound ;
Sicilia trembles at his Roar,
Tremble the Seas, and far *Campania's* Shore ;
While all his hundred Mouths, at once respire
Volumes of curling Smoke, and Floods of liquid Fire.

III.

From Heav'n alone all Good proceeds;
 To heav'nly Minds belong
 All Pow'r and Love, GODOLPHIN, of good Deeds,
 And Sense of sacred Song!
 And thus, most pleasing are the Muse's Lays
 To them who merit most her Praise;
 Wherefore, for thee, her Iv'ry Lyre she strings,
 And soars with Rapture while she sings.

I.

Whether Affairs of most important Weight
 Require thy aiding Hand,
 And ANNA's Cause and Europe's Fate
 Thy serious Thoughts demand;
 Whether thy Days and Nights are spent
 In Cares, on publick Good intent;
 Or whether leisure Hours invite
 To manly Sports, or to refin'd Delight;
 In Courts residing, or to Plains retir'd,
 Where gen'rous Steeds contest, with Emulation fir'd.

II.

Thee still she seeks, and tuneful sings thy Name,
 As once she (5) *Theron* sung,
 While with the deathless Worthy's Fame
Olympian (6) *Pisa* rung:
 Nor less sublime is now her Choice,
 Nor less inspir'd by thee her Voice.
 And now she loves aloft to sound
 The Man for more than mortal Deeds renown'd;
 Vary'ing anon her Theme, she takes Delight
 The swift-heel'd (7) Horse to praise, and sing his rapid

III.

[Flight.

And see! the (8) Air-born Racers start,
 Impatient of the Rein;
 Faster they run than flies the *Scythian* Dart,
 Nor passing, print the Plain!
 The Winds themselves who with their Swiftneſs vie,
 In vain their airy Pinions ply;

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So far in matchless Speed thy Courfers pass
Th' Ætherial Authors of their Race.

I.

And now a While the well-strain'd Courfers breathe;
And now, my Muse, prepare
Of (9) Olive Leaves a twisted Wreath
To bind the Victor's Hair.
(10) *Pallas*, in Care of Human-kind,
The fruitful Olive first design'd;
Deep in the Glebe her Spear she lanc'd,
When all at once the laden Boughs advanc'd:
The Gods with Wonder view'd the teeming Earth,
And all, with one Consent, approv'd the beauteous

II.

[Birth.

This done, Earth-shaking *Neptune* next essay'd,
In Bounty to the World,
To emulate the blue-ey'd Maid;
And his huge Trident hurl'd
Against the sounding Beach; the Stroke
Transfix'd the Globe, and open broke
The central Earth, whence, swift as Light,
Forth rush'd the first-born Horse. Stupendous Sight!
Neptune for human Good the Beast ordains,
Whom soon he tam'd to Use, and taught to (11) bear

III.

[the Reins.

Thus Gods contended, (noble Strife!
Worthy the heav'nly Mind)
Who most should do to soften anxious Life,
And most endear Mankind. [strive,
Thus, thou GODOLPHIN, dost with MARLBORÔ
From whose joint Toils we Rest derive:
Triumph in Wars Abroad his Arm assures,
Sweet Peace at Home thy Care secures.

NOTES to the foregoing ODE.

(1) *C*ommonly Castalius, but by Virg. Georg. 3. called Castalia, a Fountain at the Foot of Parnassus, sacred to the Muses.

(2) Aonia, the hilly and woody Part of Boeotia, believed to have been much frequented by the Muses.

(3) That impious Men shall joyless hear, &c. This Thought or Opinion is borrowed from Pindar, Pyth. 1. where he says—But such Men whom Jupiter hates are confounded with Terror when they hear the sweet Harmony of the Muses. This Passage is often cited by Plutarch, and others, in Favour of Musick and Poetry. Mr. Cowley, in his Notes on his Davideis, Book 1. on David's dispossessing Saul of the Evil Spirit, collects a great Number of surprizing Citations on this Subject.

(4) Typhœus, one of the Giants who attempted to storm Heaven; but Jupiter struck him with Thunder, and laid him under the Island of Sicily, with Ætna on his Breast. This Stanza is also copied from the same Ode of Pindar, where this Monster is said to have an hundred Heads, as also in Olymp. 4.

(5) Theron, a Prince of Agrigentum, to whom Pindar addresses his second and third Olympic.

(6) Pisa, a Town in Peloponnesus, near to which the Olympic Games were celebrated.

(7) So Horace, L. 4. Ode 2. speaks of Pindar—as singing sometimes the Hero, sometimes the Horse;
—Pugilemve Equumve dicit, &c.

(8) Air-born. Alluding to the Notion that Mares have conceived by the Western Wind, without the Assistance of a Horse. See Virg. Georg. 3. ver. 273. from whence Tasso has borrowed the Birth of Raymond's Horse. Gierusalem, Canto 7.

Volta l'aperta bocca incontro l'ora
Raccoglie i semi del secondo vento,
E de tepidi fiati (ô meraviglia!) &c.

Virg.

— — — illæ

Ore omnes versæ in Zephyrum, stant rupibus altis,
Exceptantque Leves auras : & sæpe sine ullis
Conjugiis, vento gravidæ (mirabile dictu !) &c.

(9) Olive Leaves. *An Olive Garland was the Reward of Victory in the Olympic Games.*

(10) Pallas, &c. *The Fable on which this Digression is founded, is, that Neptune and Pallas had a Contention who should give the Name to Athens ; and it was agreed, that which of them should confer the greatest Benefit on Mankind, should obtain the Victory. The Gods were assembled in Judgment, and Pallas struck the Earth with her Spear, whence up sprung the fruitful Olive-tree ; then Neptune in his Turn darted his Trident against the Earth, which opening was delivered of a Horse ; but the Victory was adjudged to Pallas.*

(11) To hear the Reins—*They who do not remember Virgil, may think this Metaphor too bold. He has ventured to apply it even to the Chariot rather than the Horses, Georg. 1.*

Fertur equis auriga, neque audit currus habenas.

IMPOSSIBLE THING.

TO thee, dear *Dick*, this Tale I send,
Both as a Critick and a Friend.

I tell it with some Variation
(Not altogether a Translation)
From *La Fontaine*; an Author, *Dick*,
Whose Muse would touch thee to the Quick.
The Subject is of that same Kind,
To which thy Heart seems most inclin'd :
How Verse may alter it, God knows,
Thou lov'st it well, I'm sure, in Prose,
So, without Preface, or Pretence,
To hold thee longer in Suspence,
I shall proceed, as I am able,
To the Recital of my Fable.

A *Goblin* of the merry Kind,
More black of Hue, than curst of Mind,
To help a Lover in Distress,
Contriv'd a Charm with such Success,
That in short Space the cruel Dame
Relented, and return'd his Flame.
The Bargain made betwixt 'em both,
Was bound by Honour and by Oath :
The Lover laid down his Salvation,
And *Satan* stak'd his Reputation.
The latter promis'd on his Part
(To serve his Friend, and shew his Art,)
That Madam shou'd by Twelve o' Clock,
Tho' hitherto as hard as Rock,

Become

Become as gentle as a Glove,
 And kifs and coo like any Dove.
 In short, the Woman should be his,
 That is, upon Condition—*Viz.*
 That He, the Lover, after tasting
 What one wou'd wish were everlasting;
 Should, in Return for such Enjoyment,
 Supply the Fiend with fresh Employment:
 "That's all, quoth *Pug*; my poor Request
 "Is, only, never to have Rest;
 "You thought, 'tis like, with Reason too,
 "That I should have been serv'd, not You
 "But what? upon my Friend impose!
 "No—tho' a Devil, none of those.
 "Your Business then, pray understand me,
 "Is nothing more but to command me.
 "Of one Thing only let me warn ye,
 "Which somewhat nearly may concern ye
 "As soon as e'er one Work is done,
 "Strait name a new one; and so on;
 "Let each to other quick succeed,
 "Or else—you know how 'tis agreed—
 "For if thro' any Hums or Haws
 "There haps an intervening Pause,
 "In which, for Want of fresh Commands,
 "Your Slave obsequious, idle stands,
 "Nor Soul nor Body ever more
 "Shall serve the Nymph whom you adore;
 "But both be laid at *Satan's* Feet,
 "To be dispos'd as he thinks meet."
 At once the Lover all approves;
 For who can hesitate that loves?
 And thus he argues in his Thought:
 "Why, after all, I venture nought;
 "What Mystery is in Commanding?
 "Does that require much Understanding?
 "Indeed, wer't my Part to obey,
 "He'd go the better of the Lay:

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" But he must do what I think fit—

" Pshaw, pshaw, young *Belzebub* is bit."

Thus pleas'd in Mind, he calls a Chair,
Adjusts, and combs, and courts the Fair;
The Spell takes Place, and all goes right,
And happy he employs the Night
In sweet Embraces, balmy Kisses,
And riots in the Bliss of Bliss.

" O Joy," cry'd he, " that hast no Equal!"

But hold—no Raptures—mark the Sequel.

For now, when near the Morning's Dawn,

The Youth began as 'twere to yawn;

His Eyes a silky Slumber seiz'd;

Or would have done, if *Pug* had pleas'd:

But that officious *Dæmon* near,

Now buzz'd for Business in his Ear;

In Haste, he names a thousand Things:

The *Goblin* plies his wicker Wings,

And in a Trice returns to ask

Another and another Task;

Now Palaces are built and Tow'rs,

The Work of Ages in few Hours;

Then Storms are in an Instant rais'd,

Which the next Moment are appeas'd.

Now Show'rs of Gold and Gems are rain'd,

As if each *India* had been drain'd:

And He, in one astonish'd View,

Sees both *Golconda* and *Peru*.

These Things, and stranger Things than these,

Were done with equal Speed and Ease.

And now to *Rome* poor *Pug* he'll send;

And *Pug* soon reach'd his Journey's End,

And soon return'd with such a Pack

Of Bulls and Pardons at his Back,

That now, the 'Squire (who had some Hope

In holy Water and the Pope,)

Was out of Heart, and at a Stand

What next to wish, and what command;

Invention

Invention flags, his Brain grows muddy,
 And black Despair succeeds brown Study.
 In this Distress the woeful Youth
 Acquaints the Nymph with all the Truth,
 Begging her Counsel, for whose Sake
 Both Soul and Body were at Stake.

"And is this all?" replies the Fair:

"Let me alone to cure this Care.

"When next your *Dæmon* shall appear,

"Pray give him—look, what I hold here,

"And bid him labour, soon or late,

"To lay these Ringlets lank and strait."

Then, something scarcely to be seen,

Her Finger and her Thumb between

She held, and sweetly smiling, cry'd,

"Your *Goblin's* Skill shall now be try'd."

She said; and gave—what shall I call

That Thing so shining, crisp, and small,

Which round his Finger strove to twine?

A Tendril of the *Cyprian* Vine?

Or Sprig from *Cythæra's* Grove;

Shade of the Labyrinth of Love?

With Awe, he now takes from her Hand

That Fleece-like Flow'r of fairy Land:

Less precious, whilom, was the Fleece

Which drew the *Argonauts* from *Greece*;

Or that, which modern Ages see

The Spur and Prize of Chivalry,

Whose Curls of kindred Texture grace

Heroes and Kings of *Spanish* Race.

The Spark prepar'd, and *Pug* at Hand,

He issues, thus, his strict Command.

"This Line, thus curve and thus orbicular,

"Render direct, and perpendicular;

"But so direct, that in no Sort

"It ever may in Rings retort.

"See me no more 'till this be done:

"Hence, to thy Task—avaunt, be gone."

396 POEMS ON SEVERAL OCCASIONS.

Away the Fiend like Lightning flies,
 And all his Wit to Work applies :
 Anvils and Presses he employs,
 And dins whole Hell with hamm'ring Noise.
 In vain : he to no Terms can bring
 One Twirl of that reluctant Thing ;
 Th' elastic Fibre mocks his Pains,
 And its first spiral Form retains.
 New Stratagems the Sprite contrives,
 And down the Depths of Sea he dives :
 " This Sprunt its Pertness sure will lose,
 " When laid (said he) to soak in Ooze."
 Poor foolish Fiend ! he little knew
 Whence *Venus* and her Garden grew
 Old Ocean, with paternal Waves
 The Child of his own Bed receives ;
 Which oft as dipt new Force exerts,
 And in more vigorous Curls reverts.
 So when to Earth *Alcides* flung
 The huge *Anteus*, whence he sprung,
 From ev'ry Fall fresh Strength he gain'd,
 And with new Life the Fight maintain'd.
 The baffled *Goblin* grows perplex'd,
 Now knows what Sleight to practise next :
 Th' more he tries, the more he fails ;
 Nor Charm, nor Art, nor Force avails.
 But all concur his Shame to show,
 And more exasperate the Foe.
 And now he pensive turns and sad,
 And looks like melancholic mad.
 He rolls his Eyes now off, now on
 That wonderful *Phænomenon* :
 Sometimes he twists and twirls it round ;
 Then, pausing, meditates profound :
 No End he sees of his Surprise,
 Nor what it should be can devise :
 For never yet was Wool or Feather,
 That cou'd stand buff against all Weather ;
 And

And unrelax'd like this, resist
 Both Wind and Rain, and Snow and Mist.
 What Stuff, or whence, or how 'twas made,
 What Spinster Witch could spin such Thread,
 He nothing knew; but to his Cost
 Knew all his Fame and Labour lost.
 Subdu'd, abash'd, he gave it o'er;
 'Tis said, he blush'd; 'tis sure, he swore
 Not all the Wiles that Hell could hatch
 Could conquer that SUPERB MUSTACH.
 Defeated thus, thus discontent,
 Back to the Man the *Dæmon* went:
 "I grant," quoth he, "our Contract null,
 "And give you a Discharge in full.
 "But tell me now, in Name of Wonder,
 "(Since I so candidly knock under)
 "What is this Thing? Where could it grow?
 "Pray take it—'tis in *Statu quo*.
 "Much Good may't do you; for my Part,
 "I wash my Hands of't from my Heart."
 "In Truth, Sir *Goblin* or Sir *Fairy*."
 Replies the Lad, "you're too soon weary.
 "What, leave this trifling Task undone!
 "And think'st thou this the only one?
 "Alas! were this subdu'd, thoud'st find
 "Millions of more such still behind,
 "Which might employ, ev'n to Eternity,
 "Both you and all your whole Fraternity."

The

The PEASANT in Search of his HEIFER.

A T A L E after M. DE LA FONTAINE.

IT so befell : a silly Swain
 Had sought his Heifer long in vain ;
 For wanton she had frisking stray'd,
 And left the Lawn, to seek the Shade,
 Around the Plain he rolls his Eyes,
 Then, to the Wood, in Haste he hies ;
 Where, singling out the fairest Tree,
 He climbs, in Hopes to hear or see.

Anon, there chanc'd that Way to pass
 A jolly Lad and buxom Lass :
 The Place was apt, the Pastime pleasant ;
 Occasion with her Forelock present :
 The Girl agog, the Gallant ready ;
 So lightly down he lays my Lady.
 But so she turn'd, or so was laid,
 That she some certain Charms display'd,
 Which with such Wonder struck his Sight,
 (With Wonder, much ; more, with Delight)
 That loud he cry'd in Rapture, " What !
 " What see I, Gods ! What see I not !"
 But nothing nam'd ; from whence 'tis guess'd.
 'Twas more than well could be express'd.

The Clown aloft, who lent an Ear,
 Strait stopt him short in mid Career :
 And louder cry'd, " Ho ! honest Friend,
 " That of thy seeing see'st no End ;
 " Dost see the Heifer that I seek ?
 " If do'st, pray be so kind to speak."

HOMER'S

H O M E R's H Y M N

T O

V E N U S:

Translated into

E N G L I S H V E R S E.

THE FORM OF SERVICE OF PROCESS

IN THE SUPREME COURT OF THE STATE OF NEW YORK

IN SENATE CHAMBERS, AT ALBANY, N. Y.

January 1st, 1884.

Present, the Hon. the Chief Justice, and the Hon. the Justices of the Court.

HOMER H. Y. M. N.

Respondent.

To the Hon. the Chief Justice, and the Hon. the Justices of the Court.

Sheweth, that the Respondent, the above named Homer H. Y. M. N., is a resident of the State of New York.

And that he is a citizen of the State of New York.

And that he is a resident of the County of Albany.

And that he is a resident of the City of Albany.

And that he is a resident of the Town of Albany.

IN WITNESS WHEREOF, I have hereunto set my hand and the seal of the Court, at Albany, N. Y., this 1st day of January, 1884.

Attest, the Clerk of the Court.

Attest, the Secretary of the Court.

Attest, the Treasurer of the Court.

Attest, the Auditor of the Court.

Attest, the Comptroller of the Court.

TO THE
READER
OF THE ENSUING
HYMN.

OF the three greater Hymns of *Homer*, viz. one to *Apollo*, one to *Mercury*, and one to *Venus*, this to *Venus* is the shortest; it is also the most simple in its Design, and connected in its Parts. The other two abound more in Digressions both geographical and mythological, and contain many Allusions to ancient Customs and History, which without a Commentary could not well be understood by the Generality of Readers. These Considerations determined me to acquiesce in the Translation of this Hymn; though I had once entertained Thoughts of turning them all three into *English Verse*.

As I had often read them all with extraordinary Pleasure; I could not avoid sometimes reflecting on the Censures of some Grammarians, who have denied or at least doubted them to be genuine.

A Poem which is good in itself, cannot really lose any Thing of its Value; though it should appear, upon a strict Enquiry, not to be the Work of so eminent an Author, as him, to whom it was first imputed. But all Truth is so amiable in itself, that even where it is of least Importance there is a Pleasure in the Search after it, and a Satisfaction in the Vindication of it.

Though

Though the Beauties of this ensuing Poem, in the Original, want not even the Name of *Homer* to recommend them, and much less, does that mighty Name stand in need of their Reputation, yet, if they are his, it is an Injustice to him to ascribe them to any other; and it is a Hardship to them to deprive them of the Authority due to them, and to leave them to make their Way through bad Judgments, purely by their own Merit.

I will not trouble the Reader with the Enquiry my Curiosity led me to make in this Matter; I will only give him one Reason, of many, why these Hymns may be received for genuine. The most suspected of them all, is that to *Apollo*. (As for this to *Venus*, it were almost enough to induce us to conclude it legitimate, to observe that *Lucretius* thought it not below him to copy, from the Beginning of it, the Beginning of his own admirable Poem.)

The Hymn to *Apollo* has been supposed to have been written by one *Cynæthus* of *Chios*, who was a famous * Repeater of *Homer's* Verses. To obviate which Supposition, we only reply, that this very Hymn to *Apollo* is quoted twice by *Thucydides* in the third Book of his History, and expressly quoted as the Work of *Homer*.

After his second Quotation, which consists of about half a score Verses, *Thucydides* observes that in those Verses *Homer* has made Mention of himself: Hence, it is beyond Question *Thucydides* be-

* After the Decease of *Homer*, there were such Persons who made a Profession of repeating his Verses; from the Repetitions of whom, and of their Descendants or Successors (for they became a Sect) the entire Poems of *Homer* in Aftertimes were collected and put in Order. These were called *Homeristæ*; or *Homeridæ*: Of whom see *Ælian*, *Var. Hist.* L. 13. C. 14. *Athenæ* L. 1. 5. 14. *Strabo* L. 14. *Pindar* *Nem. Ode* 2. *Cælius* *Rodig.* L. 7. C. 29.

lieved

lieved or rather was assured it was the Work of *Homer*. He might be very well morally assured of it, for he lived within * four hundred Years of *Homer*, and that is no Distance of Time to render the Knowledge of such Things either uncertain or obscure in such a Country as *Greece*, and to a Man of such Learning, Power, and Wisdom as our Author. The learned *Casaubon*, in his Comment on a Passage in the first Book of § *Strabo*, takes the Liberty to dissent from *Strabo*, and cites as Authority against him Part of the Quotation made by *Thucydides* from the aforementioned Hymn of *Homer*. *Strabo* says, "*Homer* has made no Mention of what Country he was: In one of the Verses cited by *Thucydides*, *Homer* calls himself the † blind Man of rocky *Chios*." *Casaubon's* Note, is as follows: *In Hymno Apollinis quem ego cur debeamus αθετεῖν contra auctoritatem Thucydidis, causam nullam satis magnam video: in eo inquam Hymno, hæc de se Homerus, &c.*

Now whether it be more reasonable, by the Example of so learned a Man as *Casaubon*, to give Credit to the Authority of *Thucydides*, the most grave, wise, faithful, and consummate Historian that ever wrote; or to give into the Scruples, Conjectures, and Suggestions of Scholiasts and Grammarians; I leave to the Determination of each impartial Readers.

* *Herodotus*, says of himself, in *Euterpe*, he was but four hundred Years after *Homer*. *Thucydides* was Cotemporary with *Herodotus*.

§ *Strab. L. 1. p. 30.*

† The Original says—"The blind Man who lives in rocky or sandy *Chios*, and whose Poems shall be in the highest Esteem to all Posterity:" Which indeed only proves that he dwelt there; not that he was born there.

H O M E R's H Y M N

T O

V E N U S.

SING, Muse, the Force, and all-informing Fire
 Of *Cyprian Venus*, Goddess of Desire :
 Her Charms, th' immortal Minds of Gods can move,
 And tame the stubborn Race of Men to Love.
 The wilder Herds and ravenous Beasts of Prey
 Her Influence feel, and own her kindly Sway.
 Thro' pathless Air, and boundless Ocean's Space,
 She rules the feather'd Kind and finny Race ;
 Whole Nature on her sole Support depends,
 And far as Life exists, her Care extends.
 Of all the num'rous Host of Gods above,
 But three are found inflexible to Love.
 Blue-ey'd *Minerva* free preserves her Heart,
 A Virgin unbeguil'd by *Cupid's* Art ;
 In shining Arms the martial Maid delights,
 O'er War presides, and well-disputed Fights ;
 With Thirst of Fame she first the Hero fir'd,
 And first the Skill of useful Arts inspir'd ;
 Taught Artists first the carving Tool to wield,
 Chariots with Brass to arm, and form the fenceful Shield ;
 She first taught modest Maids in early Bloom
 To shun the lazy Life, and spin, or ply the Loom.
Diana next, the *Paphian* Queen defies,
 Her smiling Arts and proffer'd Friendship flies :
 She loves, with well-mouth'd Hounds and chearful Horn,
 Or Silver-sounding Voice, to wake the Morn,
 To draw the Bow, or dart the pointed Spear,
 To wound the Mountain Boar, or rouse the wood-land
 Deer :

Sometimes,

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Sometimes, of gloomy Groves she likes the Shades,
And there of Virgin Nymphs the Chorus leads;
And sometimes seeks the Town, and leaves the Plains,
And loves Society where Virtue reigns.

The third celestial Pow'r averse to Love
Is Virgin *Vesta*, dear to mighty *Jove*;
Whom *Neptune* sought to wed, and *Phæbus* woo'd;
And both with fruitless Labour long pursu'd;
For she, severely chaste, rejected both,
And bound her Purpose with a solemn Oath,
A Virgin Life inviolate to lead;
She swore, and *Jove* assenting bow'd his Head.
But since her rigid Choice the Joys deny'd
Of nuptial Rites, and Blessings of a Bride,
The bounteous *Jove* with Gifts that Want supply'd. }
High on a Throne she sits amidst the Skies,
And first is fed with Fumes of Sacrifice:
For Holy Rites to *Vesta* first are pay'd, }
And on her Altar First-fruit Off'rings laid;
So *Jove* ordain'd in Honour of the Maid. }

These are the Pow'rs above, and only these,
Whom Love and *Cytherea*'s Art displease:
Of other Beings, none in Earth or Skies
Her Force resists, or Influence denies.
With Ease, her Charms the Thunderer can bind,
And captivate with Love th' Almighty Mind:
Ev'n he, whose dread Commands the Gods obey,
Submits to her, and owns superior Sway;
Enslav'd to mortal Beauties by her Pow'r,
He oft descends, his Creatures to adore;
While to conceal the Theft from *Juno*'s Eyes,
Some well-dissembled Shape the God belies.
Juno, his Wife and Sister, both in Place
And Beauty, first among th' ætherial Race;
Whom, all-transcending in superior Worth,
Wife *Saturn* got, and *Cybele* brought forth:
And *Jove*, by never-erring Counsel sway'd,
The Partner of his Bed and Empire made.

But

406 POEMS ON SEVERAL OCCASIONS.

But *Jove* at length with just Resentment fir'd,
 The laughing Queen herself with Love inspir'd.
 Swift thro' her Veins the sweet Contagion ran,
 And kindled in her Breast Desire of mortal Man;
 That she, like other Deities, might prove
 The Pains and Pleasures of inferior Love;
 And not insultingly the Gods deride,
 Whose Sons were human by the Mother's Side:
 Thus, *Jove* ordain'd she now for Man should burn,
 And bring forth mortal Offspring in her Turn.

Amongst the Springs which flow from *Ida's* Head,
 His lowing Herds the young *Anchises* fed:
 Whose godlike Form and Face the smiling Queen
 Beheld, and lov'd to Madness soon as seen.
 To *Cyprus* strait the wounded Goddess flies,
 Where *Paphian* Temples in her Honour rise,
 And Altars smoke with daily Sacrifice.
 Soon as arriv'd, she to her Shrine repair'd,
 Where entring quick, the shining Gates she barr'd.
 The ready Graces wait, her Baths prepare,
 And oint with fragrant Oils her flowing Hair;
 Her flowing Hair around her Shoulders spreads,
 And all adown ambrosial Odour sheds.
 Last, in transparent Robes her Limbs they fold,
 Enrich'd with Ornaments of purest Gold.
 And thus attir'd, her Chariot she ascends,
 And *Cyprus* left, her Flight to *Troy* she bends.

On *Ida* she alights, then seeks the Seat
 Which lov'd *Anchises* chose for his Retreat:
 And ever as she walk'd thro' Lawn or Wood,
 Promiscuous Herds of Beasts admiring stood.
 Some humbly follow, while some fawning meet,
 And lick the Ground, and crouch beneath her Feet.
 Dogs, Lions, Wolves and Bears their Eyes unite,
 And the Swift Panther stops to gaze with fix'd Delight.
 For, ev'ry Glance she gives, soft Fire imparts,
 Enkindling sweet Desire in Savage Hearts.
 Inflam'd with Love, all single out their Mates,
 And to their shady Dens each Pair retreats.

Mean

POEMS ON SEVERAL OCCASIONS. 407

Mean Time the Tent she spies so much desir'd,
Where her *Anchises* was alone retir'd ;
Withdrawn from all his Friends, and Fellow-swains,
Who fed their Flocks beneath, and sought the Plains ;
In pleasing Solitude the Youth she found,
Intent upon his Lyre's harmonious Sound.
Before his Eyes *Jove's* beauteous Daughter stood,
In Form and Dress, a Huntress of the Wood ;
For had he seen the Goddess undisguis'd,
The Youth with Awe and Fear had been surpriz'd.
Fix'd he beheld her, and with Joy admir'd
To see a Nymph so bright, and so attir'd.
For from her flowing Robe a Lustre spread,
As if with radiant Flame she were array'd ;
Her Hair in part disclos'd, in part conceal'd,
In Ringlets fell, or was with Jewels held ;
With various Gold and Gems her Neck was grac'd,
And orient Pearls heav'd on her panting Breat :
Bright as the Moon she shone, with silent Light,
And charm'd his Sense with Wonder and Delight.

Thus while *Anchises* gaz'd, thro' ev'ry Vein
A thrilling Joy he felt, and pleasing Pain.
At length he spake—" All hail, celestial Fair !
" Who humbly doft to visit Earth repair.
" Whoe'er thou art, descended from above,
" *Latona*, *Cynthia*, or the Queen of Love,
" All hail ! all Honour shall to thee be paid ;
" Or art thou * *Themis* ? or the † blue-ey'd Maid ?
" Or, art thou fairest of the Graces three,
" Who with the Gods share Immortality ?
" Or else, some Nymph, the Guardian of these Woods,
" These Caves, these fruitful Hills, or crystal Floods ?
" Whoe'er thou art in some conspicuous Field,
" I, to thy Honour, will an Altar build,
" Where holy Off'rings I'll each Hour prepare ;
" O prove but thou propitious to my Pray'r.

* *Themis*, the Goddess of Equity and Right.

† *Blue-ey'd Maid*, *Pallas*.

" Grant

408 POEMS ON SEVERAL OCCASIONS.

" Grant me, among the *Trojan* Race, to prove
 " A Patriot worthy of my Country's Love ;
 " Bless'd in myself, I beg I next may be
 " Bless'd in my Children and Posterity :
 " Happy in Health, long let me see the Sun,
 " And, lov'd by all, late may my Days be done."
 He said.—*Jove's* beauteous Daughter thus reply'd,
 " Delight of Human-kind, thy Sex's Pride !
 " Honour'd *Anchises*, you behold in me
 " No Goddess bless'd with Immortality ;
 " But mortal I, of mortal Mother came,
 " *Otreus* my Father, (you have heard the Name)
 " Who rules the fair Extent of *Phrygia's* Lands,
 " And all her Towns and Fortresses commands.
 " When yet an Infant, I to *Troy* was brought,
 " There was I nurs'd, and there your Language taught ;
 " Then wonder not, if, thus instructed young,
 " I, like my own, can speak the *Trojan* Tongue.
 " In me, one of *Diana's* Nymphs behold ;
 " Why thus arriv'd, I shall the Cause unfold.
 " As late our Sports we practis'd on the Plain,
 " I and my Fellow-Nymphs of *Cynthia's* Train
 " Dancing in Chorus, and with Garlands crown'd,
 " And by admiring Crowds encompass'd round,
 " Lo ! hov'ring o'er my Head I saw the God
 " Who *Argus* slew, and bears the golden Rod :
 " Sudden he seiz'd, then bore me from their Sight,
 " Cutting thro' liquid Air his rapid Flight.
 " O'er many States and peopled Towns we pass'd,
 " O'er Hills and Valleys, and o'er Desarts waste ;
 " O'er barren Moors, and o'er unwholesome Fens,
 " And Woods where Beasts inhabit dreadful Dens.
 " Thro' all which pathless Way our Speed was such,
 " We stopt not once the Face of Earth to touch.
 " Mean time he told me, while thro' Air we fled,
 " That *Jove* ordain'd I should *Anchises* wed,
 " And with illustrious Offspring bless his Bed.

}
 " This

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" This said, and pointing to me your Abode,
 " To Heav'n again up-soar'd the swift-wing'd God
 " Thus, of Necessity, to you I come,
 " Unknown, and lost, far from my native Home.
 " But I conjure you, by the Throne of *Jove*,
 " By all that's dear to you, by all you love,
 " By your good Parents, (for no bad could e'er
 " Produce a Son so graceful, good, and fair;) }
 " That you no Wiles employ to win my Heart,
 " But let me hence an untouch'd Maid depart;
 " Inviolat and guiltless of your Bed,
 " Let me be to your House and Mother led.
 " Me to your Father and your Brothers show,
 " And our Alliance first let them allow:
 " Let me be known, and my Condition own'd,
 " And no unequal Match I may be found.
 " Equality to them my Birth may claim,
 " Worthy a Daughter's or a Sister's Name,
 " Tho' for your Wife, of too inferior Fame.
 " Next, let Ambassadors to *Phrygia* haste,
 " To tell my Father of my Fortunes pass'd,
 " And ease my Mother in that anxious State,
 " Of Doubts and Fears, which Cares for me create.
 " They in Return shall Presents bring from thence
 " Of rich Attire, and Sums of Gold immense:
 " You in peculiar shall with Gifts be grac'd,
 " In Price and Beauty far above the rest.
 " This done, perform the Rites of nuptial Love,
 " Grateful to Men below, and Gods above."

She said, and from her Eyes shot subtle Fires,
 Which to his Heart insinuate Desires.
 Resistless Love invading thus his Breast,
 The panting Youth the smiling Queen address'd.

" Since Mortal you, of mortal Mother came,
 " And *Otreus* you report your Father's Name;
 " And since th' immortal *Hermes* from above,
 " To execute the dread Commands of *Jove*,

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" Your wondrous Beauties hither has convey'd,
 " A nuptial Life with me henceforth to lead :
 " Know, now, that neither Gods nor Men have Pow'
 " One Minute to defer the happy Hour,
 " This Instant will I seize upon thy Charms,
 " Mix with thy Soul, and melt within thy Arms :
 " Tho' *Phæbus*, arm'd with his unerring Dart,
 " Stood ready to transfix my panting Heart ;
 " Tho' Death, tho' Hell, in Consequence attend,
 " Thou shalt with me the genial Bed ascend."

He said, and sudden snatch'd her beauteous Hand ;
 The Goddesses smil'd, nor did th' Attempt withstand :
 But fix'd her Eyes upon the Hero's Bed,
 Where soft and filken Coverlets were spread,
 And over all a Counterpane was plac'd,
 Thick sown with Furs of many a savage Beast,
 Of Bears and Lions, heretofore his Spoil ;
 And still remain'd the Trophies of his Toil.

Now to ascend the Bed they both prepare,
 And he with eager Haste disrobes the Fair.

Her sparkling Necklace, first, he laid aside ;
 Her Bracelets next, and braided Hair unty'd :
 And now, his busy Hand her Zone unbrac'd,
 Which girt her radiant Robe around her Waste ;
 Her radiant Robe at last aside was thrown,
 Whose rosy Hue with dazzling Lustre shone.

The Queen of Love the Youth thus disarray'd,
 And on a Chair of Gold her Vestments laid.
Anchises now (so *Jove* and Fate ordain'd)
 The sweet Extreme of Ecstasy attain'd ;
 And Mortal he, was like th' Immortals blest'd,
 Not conscious of the Goddesses he possess'd.

But when the Swains their Flocks and Herds had
 fed,
 And from the flow'ry Field returning, led
 Their Sheep to Fold, and Oxen to the Shed ;
 In soft and pleasing Chains of Sleep profound,
 The wary Goddesses her *Anchises* bound :

Then gently rising from his Side and Bed,
In all her bright Attire her Limbs array'd.

And now, her fair-crown'd Head aloft she rears,
Nor more a Mortal, but herself appears :
Her Face refulgent, and majestic Mien,
Confess'd the Goddess, Love's and Beauty's Queen.

Then thus, aloud, she calls. "*Anchises*, wake ;
" Thy fond Repose and Lethargy forsake :
" Look on the Nymph who late from *Phrygia* came,
" Behold me well—say, if I seem the same."

At her first Call the Chains of Sleep were broke,
And starting from his Bed, *Anchises* woke :
But when he *Venus* view'd without Disguise,
Her shining Neck beheld, and radiant Eyes ;
Aw'd and abash'd, he turn'd his Head aside,
Attempting with his Robe his Face to hide.
Confus'd with Wonder, and with Fear oppress'd,
In winged Words, he thus the Queen address'd.

" When first, O Goddess, I thy Form beheld,
" Whose Charms so far Humanity excell'd ;
" To thy celestial Pow'r my Vows I paid,
" And with Humility implor'd thy Aid :
" But thou, for secret Cause to me unknown,
" Didst thy divine immortal State disown.
" But now, I beg thee by the filial Love
" Due to thy Father, *Aegis*-bearing *Jove*,
" Compassion on my human State to show ;
" Nor let me lead a Life infirm below :
" Defend me from the Woes which Mortals wait,
" Nor let me share of Men the common Fate :
" Since never Man with Length of Days was blest,
" Who in Delights of Love a Deity possess'd."

To him, *Jove*'s beauteous Daughter thus reply'd ;
" Be bold, *Anchises* ; in my Love confide :
" Nor me, nor other God, thou needst to fear,
" For thou to all the heav'nly Race art dear.
" Know, from our Loves, thou shalt a Son obtain,
" Who over all the Realm of *Troy* shall reign ;

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“ From whom a Race of Monarchs shall descend,
 “ And whose Posterity shall know no End.
 “ To him thou shalt the Name * *Aneas* give,
 “ As one, for whose Conception I must grieve,
 “ Oft as I think, he to exist began
 “ From my Conjunction with a mortal Man.”

But *Troy*, of all the habitable Earth,
 To a superior Race of Men gives Birth;
 Producing Heroes of th’ ætherial Kind,
 And next resembling Gods in Form and Mind.

From thence great *Jove* to azure Skies convey’d
 To live with Gods, the lovely *Ganymede*.
 Where, by th’ Immortals honour’d (strange to see!)
 The Youth enjoys a bless’d Eternity.

In Bowls of Gold he ruddy Nectar pours,
 And *Jove* regales in his unbended Hours.
 Long did the King, his Sire, his Absence mourn,
 Doubtful by whom, or where the Boy was born:
 ’Till *Jove* at length, in Pity of his Grief,
 Dispatch’d † *Argicides* to his Relief;
 And more with Gifts to pacify his Mind,
 He sent him Horses of a deathless Kind,
 Whose Feet outstript in Speed the rapid Wind.

Charging withal swift *Hermes* to relate
 The Youth’s Advancement to a heav’nly State;
 Where all his Hours are past in circling Joy,
 Which Age can ne’er decay, nor Death destroy.
 Now, when this Embassy the King receives,
 No more for absent *Ganymede* he grieves;
 The pleasing News his aged Heart revives,
 And with Delight his swift-heel’d Steeds he drives.

* *Aneas*, signifying one who causeth Grief. By this Passage, it should seem as if the Etymologists had erred, who, as was the Hero of *Virgil*’s Epic Poem, have derived his Name from *αἰνέω*, to extol, or praise; it appearing here expressly to be derived from *αἰνέω* Grief, or *αἰνέω* to afflict with Grief.

† The Slayer of *Argus*. *Mercury* so called, from having slain *Argus*.

But

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" But when the golden-thron'd *Aurora* made
 " *Tithonus* Partner of her rosy Bed,
 " (*Tithonus* too was of the *Trojan* Line,
 " Resembling Gods in Face and Form divine)
 " For him she strait the Thunderer address'd,
 " That with perpetual Life he might be bless'd :
 " *Jove* heard her Pray'r, and granted her Request.
 " But ah ! how rash was she, how indiscreet !
 " The most material Blessing to omit ;
 " Neglecting, or not thinking to provide, [ply'd ;
 " That Length of Days might be with Strength sup-
 " And to her Lover's endless Life, engage
 " An endless Youth, incapable of Age.
 " But hear what Fate befell this heav'nly Fair,
 " In Gold enthron'd, the brightest Child of Air.
 " *Tithonus*, while of pleasing Youth possess'd,
 " Is by *Aurora* with Delight caress'd ;
 " Dear to her Arms, he in her Court resides, [Tides.
 " Beyond the Verge of Earth, and Ocean's utmost
 " But when she saw grey Hairs begin to spread,
 " Deform his Beard, and disadorn his Head,
 " The Goddess cold in her Embraces grew,
 " His Arms declin'd, and from his Bed withdrew ;
 " Yet still a Kind of nursing Care she show'd,
 " And Food ambrosial, and rich Cloaths bestow'd :
 " But when of Age he felt the sad Extreme,
 " And ev'ry Nerve was shrunk, and Limb was lame,
 " Lock'd in a Room her useless Spouse she left,
 " Of Youth, of Vigour, and of Voice bereft*.
 " On Terms like these, I never can desire
 " Thou shouldst to Immortality aspire.
 " Couldst thou indeed, as now thou art, remain,
 " Thy Strength, thy Beauty, and thy Youth retain,
 " Couldst thou for ever *thus* my Husband prove,
 " I might live happy in thy endless Love ;

* *Tithonus* was feign'd, at length, to have been turned into a Grasshopper.

414 POEMS ON SEVERAL OCCASIONS.

" Nor should I e'er have Cause to dread the Day,
 " When I must mourn thy Loss and Life's Decay.
 " But thou, alas ! too soon and sure must bend
 " Beneath the Woes which painful Age attend ;
 " Inexorable Age ! whose wretched State
 " All Mortals dread, and all Immortals hate.
 " Now, know, I also must my Portion share,
 " And for thy Sake Reproach and Shame must bear.
 " For I, who heretofore in Chains of Love
 " Could captivate the Minds of Gods above,
 " And force 'em, by my all-subduing Charms,
 " To sigh and languish in a Woman's Arms :
 " Must now no more that Pow'r superior boast,
 " Nor tax with Weakness the celestial Host ;
 " Since I myself this dear Amends have made,
 " And am at last by my own Arts betray'd.
 " Erring like them, with Appetite deprav'd,
 " This Hour, by thee, I have a Son conceiv'd ;
 " Whom hid beneath my Zone, I must conceal,
 " Till Time his Being and my Shame reveal.
 " Him shall the Nymphs who these fair Woods adorn
 " In their deep Bosoms nurse, as soon as born ;
 " They nor of mortal nor immortal Seed
 " Are said to spring, yet on *Ambrosia* feed,
 " And * long they live, and oft in Chorus join
 " With Gods and Goddesses in Dance divine.
 " These

* Of Wood-Nymphs there were the *Dryades* and the *Hamadryades* ; the *Dryades* presided over Woods and Groves ; the *Hamadryades* each over her particular Tree. None of them were accounted immortal, but extremely long-lived. *Ausonius*, from *Hesiod*, computes the complete Life of a Man at 96 Years ; a Crow, he says, lives nine Times as long ; a Deer four Times as long as a Crow ; a Raven three Times as long as a Deer ; the *Phœnix* ten Times as long as a Raven ; and these *Hamadryades* live ten Times as long as the *Phœnix*. But the most received Opinion was, that they lived just as long as their Trees. Therefore this from *Ausonius* seems rather to relate to the *Dryades*, and the Duration of a whole Wood ; for there are frequent Instances where they were indifferently called *Dryades* and *Hamadryades*,
 by

POEMS ON SEVERAL OCCASIONS. 415

" These the * *Sileni* court ; these *Hermes* loves,
 " And their Embraces seeks in shady Groves.
 " Their Origin and Birth these Nymphs deduce
 " From common Parent Earth's prolific Juice ;
 " With lofty *Firs* which grace the Mountain's Brow,
 " Or ample-spreading Oaks at once they grow ;
 " All have their Trees allotted to their Care,
 " Whose Growth, Duration, and Decrease they share.
 " But holy are these Groves by Mortals held,
 " And therefore by the Ax are never fell'd.
 " But when the Fate of some fair Tree draws nigh,
 " It first appears to droop, and then grows dry ;
 " The Bark to crack and perish next is seen,
 " And last the Boughs it sheds, no longer green :
 " And thus the Nymphs expire by like Degrees,
 " And live and die coæval with their Trees.
 " These gentle Nymphs, by my Persuasion won,
 " Shall in their sweet Recesses nurse my Son ;
 " And when his Cheeks with Youth's first Blushes glow,
 " To thee the sacred Maids the Boy shall show.

by the ancient Poets. They were very sensible of good Offices, and grateful to them who at any Time preserved their Trees. The Scholiast, upon a Passage mentioning these Nymphs in *Apollon. Argonaut. l. 2.* relates the following Story cited from *Charon Lampfacenus*. A young Man call'd *Ræcus* observing a fair Oak almost fallen to the Earth, ordered it to be supported, and took such effectual Care that he re-established it again to flourish in its Place. The Nymphs of the Tree appeared to him, and in Return bid him ask what he pleased. The Youth readily demanded of her the last Favour, which she as readily promised ; and according to Agreement, sent a Bee to summon him at the Time when he might be happy : But the young Man happening to be gaming at Dice when the Bee came, was so offended with its buzzing that he gave it ill Words, and chid it from him ; this Reception of her Ambassador so enraged the Nymph : that in Revenge she rendered him impotent. This Story is also cited in Part by *Nat. Com.* See *Ovid. Metam. l. 8.* of the Fate of *Erisichthon*, for cutting down one of these animated Trees.

* The *Satyrs*, when they were in Years, were called *Sileni*, as *Pausanias* reports in *Attic. p. 41.*

“ More

416 POEMS ON SEVERAL OCCASIONS.

" More to instruct thee, when five Years shall end,
 " I will again to visit thee descend,
 " Bringing thy beauteous Son to charm thy Sight,
 " Whose Godlike Form shall fill thee with Delight :
 " Him will I leave thenceforward to thy Care,
 " And will that with him thou to *Troy* repair :
 " There, if Enquiry shall be made, to know
 " To whom thou dost so bright an Offspring owe ;
 " Be sure, thou nothing of the Truth detect,
 " But ready Answer make as I direct.
 " Say of a sylvan Nymph the fair Youth came,
 " And *Calycopis* call his Mother's Name,
 " For shouldst thou boast the Truth, and madly own
 " That thou in Bliss hadst *Cytherea* known,
 " *Jove* would his Anger pour upon thy Head,
 " And with avenging Thunder strike thee dead.
 " Now all is told thee, and just Caution giv'n,
 " Be secret thou, and dread the Wrath of Heav'n."
 She said, and sudden soar'd above his Sight,
 Cutting thro' liquid Air her heav'nward Flight.
 All hail, bright *Cyprian* Queen ! thee first I praise,
 Then to some other Pow'r transfer my Lays.

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